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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

CONTRIBUTING EDITORS
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Edward Tatnall Canby
Leon Carson
Fred Grunfeld
William Holmes
Rosalyn Krokover
Charles Kent
Ezra Ladermann
Leo Lerman
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

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CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (Hollywood 5-4467), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: Mrs. F. H. Redewill, 1675 Euclid Ave., Berkeley 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: James G. Deane, 4200 Cathedral Ave., N.W. RIO DE JANEIRO: Celcao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottawa, Ont.; Istvan Anhalt, 4921 Clanranald Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

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Seventy-fifth Year
May, 1955

FROM THE EDITOR'S DESK...

Another Diagnosis

■ A recent letter from T/Sgt. Alfred A. Clarke, Jr. has something to say apropos our March editorial, in which we noted a decline in the quality of contemporary American compositions—in particular among young composers —which we felt reflected a dangerous overemphasis on the material aspects of our culture.

"The reason for contemporary art's *malaise*," says Sgt. Clarke, "is much deeper and more profound than the fact that the emphasis is placed on scientific study in the schools. This is only part of the reason. The real reason lies in the question: 'What is there in America today . . . to encourage a youngster to compose?' . . . Not all the blame is to be laid at the feet of anti-artistic creation. Could it be that there is a growing antipathy toward any type of intellectualism in America? I think so and I hate it. . . . What is the panacea, the cure-all for this situation? I know there is none; the situation is far too complicated. But what can be done about it to help preclude the possibility of a nation of robots? Remove the stigma from the creative artist! . . . Talented children will then feel free to express their desire to indulge in creative arts, and their parents will eventually come to encourage them."

First of all, we would like to point out that the serious American composer has more "encouragement" today than ever before, and though in many ways his status may not be enviable, it has steadily improved. For the established composer there are the Louisville commissions and many others of varying amounts and prestige. For the composer who has not yet "arrived" there are innumerable contests, grants, fellowships, and scholarships. A mere listing of a few is impressive: The Fulbright Scholarships, the John Hay Whitney Foundation Grants, the Gershwin Award, the Koussevitzky Foundation Awards and Commissions, the Fromm Foundation Awards, the Benjamin Award, the Alice M. Ditson Fund, the Rodgers and Hammerstein Award, the National Federation of Music Clubs Awards, the Chicago Singing Teachers Association Award, and the Artists' Advisory Council (Chicago) Award. The number and scope of these awards has grown enormously during the past 20 years, and respect for our native composers has in most quarters enjoyed a commensurate increase.

Creation of an audience demand and enthusiasm for the products of our contemporary composers, however, is another matter. Second and third performances are notoriously hard to come by. (Premieres, because of their prestige value, are more easily arranged.) A New York organization whose avowed purpose was the sponsoring of second performances closed after one season for lack of public support. A recent concert sponsored by the League of Composers and the International Society for Contemporary Music in New York's Carnegie Recital Hall (seating capacity, 288) was played for a half-full house. The National Music Council, which generally gives an annual award to the conductor programming the largest number of American compositions, did not do so this year because no American conductor appeared to deserve the honor. These facts highlight a general antipathy toward contemporary music—among audiences, governing boards, and perhaps conductors themselves.

While we certainly agree with Sgt. Clarke that no panacea is likely to remedy things, we are far less certain that lack of encouragement is what inhibits the artists of our time. Frankly, we have no ready answer, but we invite the opinions of other readers who have formulated their views on the matter.

Gid H. Waldorf

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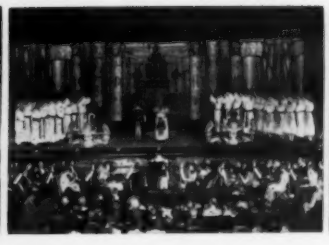

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—Hannelore Yager, *The Free Press*, Colorado Springs, Mar. 15, 1955

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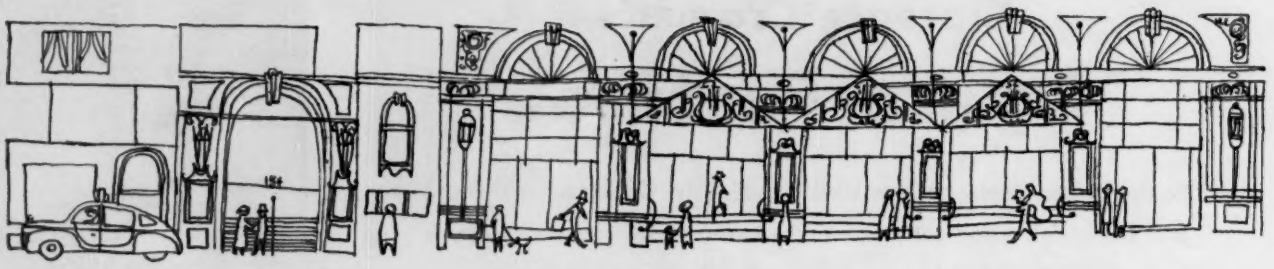
ALONG 57th STREET



■ April had showers and sleet and even snow—but most of all it had, along 57th Street, the triumph of 65-year-old **Beniamino Gigli.** Actually the triumph was not so much Gigli's as it was the audience's. Carnegie was jammed with the most cheerful aggregration Ubiquitous has viewed in a long time. And all this not at the season's height but at its dreariest end! Well, this wasn't much of a surprise to us: we heard him a couple of years ago, singing "Fedora," in Rome, and we also heard the huge audience in Rome's opera house cheer, sob, and dance up and down the aisles. The Gigli voice isn't what it was but the Gigli audiences sure are. . . . So the Met's "Binging" for another three years, that is the Met will be Binged through season '58-'59. Season just ended was Bing's happiest. Also looks like "the Bing," I mean the Met, may be getting itself a new location. If and when it does, why doesn't the City Center move into the Met? The New York City Ballet would sure look pretty in that lovely old house. . . . Loads of luck to **Mattiwilda Dobbs,** now on a round-the-world concert tour. Coming up for the diva: her American operatic debut. Not at the Met but in San Francisco, and it is, of course, "Coq d'Or." . . . Congratulations to **Betty Randolph Bean** of the League of Composers and PR for the N. Y. Philharmonic. She's lovely: she's engaged to Bruce Lee Kubert. Nice to think of the Randolphs and the Lees uniting. Marriage is scheduled for early summer. . . . **Jennie Tourel** delighted her friends by giving her wedding reception two days before her April wedding. The enormous cake was surmounted by a porcelain figure of Jennie, in robes and singing away. Jennie's now Mrs. Dr. Harry Gross: when last heard from she was seeking (and so was he, but together) an apartment, at least six rooms and definitely with vocalizing privileges. Dr. Gross, incidentally, likes music—especially in the mezzo range. . . . Oh yes, speaking of mezzos: what ever became of **Womba Mae Kennedy.** We heard from Tangier that Miss Kennedy was there early this year, not singing but preparing to make her debut in a movie. Since hearing that, we have heard not a peep nor a chirp out of Miss Kennedy. Does anyone know anything about Womba Mae Kennedy? We liked the sound of her. . . . Just about when you get to peruse this, **Eleanor Steber** will be winging her way to chant in Yugoslavia. She does six dates during May and June, then up and away to work at the **Prades Festival,** guesting with the **Bach Aria Group.** Just before she flits to Yugo, she does a two-way stretch with—**Eddie Fisher!** We can not resist the double pun which immediately popped: look out, Madame Steber, you may well get into traubel! and bing will go your Met career. . . .

■ Release from CBS Radio: "In another experiment in sound, a non-professional musical organization, **The Orchestra of Birds,** singing a 'symphony' 11 minutes long, made its debut on CBS Radio, Sunday, April 24, as a feature of the New York Philharmonic Symphony broadcast. The new 'orchestra' is made up of tape-recorded bird calls which **James Fassett,** CBS Radio music director, secured from the Laboratory of Ornithology at Cornell University. He has used these bird calls, with tape-recorded transformations, to 'sing' a symphony in three movements, based as far as possible on the classical symphonic form. The completed 'symphony' begins with a two-minute introduction built entirely on a fragment he extracted from the call of the Veery, a member of the thrush family. Slowed down on the tape machine, and so lowered in pitch, a momentary flutter of sound turned out to be a complex pattern of notes served as the basic background of the introduction. Another portion of the Veery's call appears as the introductory theme of the first movement. . . . The song of the Baltimore Oriole, the accelerated, repeated note of the Field Sparrow, and the re-sol-do of the Harris Sparrow supply further thematic material, transposed in different keys and different registers, in combinations and inversions. The second movement of the 'symphony' is a 'buffo' section, featuring a Trumpeter Swan, whom Mr. Fassett has nicknamed 'Sidney Swan,' and a Willow Ptarmigan. . . . The final movement, 'Misterioso,' is compiled from the songs of a variety of thrushes. The 'Symphony of the Birds' is another of the experiments in the anatomy of sound which Mr. Fassett first produced in a series of broadcasts called 'Strange to Your Ears,' now available on a Columbia record. But the result of his newest effort is a synthesis rather than an analysis of sounds. Played at slower speeds, bird calls whose notes are normally too high and too rapid for the human ear to perceive come out as dazzling series of triads, runs, and arpeggios. Many of the tape-recorded 'orchestra' passages have an unearthly beauty, the solo voices clear and pure against a spatial 'kaleidophonic' background." . . . Now, that does please us almost as much as the darling Momma Kangeroos and their *kinder* displayed in place of Easter Bunnies in Gimbel's big corner window. We wonder whether the birds don't deserve a treat, such as having an orchestra of people twitter for them. Idea: pick your own orchestra of people and send them to the birds. Our first "team" will probably include **Tallulah B., Helen Hayes, Fleur Cowles, Claire Luce, Anna Russell,** and a representative from any credit department.

■ Now that **Ballet Theatre's** 15th Anniversary N. Y. gala has come and almost gone, New York will get, starting on the evening of May 3rd, two weeks of "American Dance." During these weeks lucky audiences should get to see almost every "modern" of importance. The line-up includes: **Martha Graham, Anna Sokolow, Iris Mabry, Doris Humphrey, Jose Limon, Valerie Bettis** (she plans a new solo work for herself—Lady Macbeth, in 12 minutes and a lot of burlap), **Pearl Lang, John Butler, Paul Draper, Pauline Koner, Daniel Nagrin, Janet Collins, Ann Alpern.** This looms as the biggest contemporary "do" in years: both new works and revivals are listed—18 premieres, 5 revivals—total of 38 works.

■ And now Ubiquitous wants to let you in on a little secret: if all goes well, yours truly should be airborne this May 1, en route to cover the European Festivals, returning late in July. *Au revoir.*

UBIQUITOUS

ON THE COVER

LOUIS SUDLER:
ARTIST AND BUSINESS MAN

Louis Sudler has accomplished what thousands of gifted American men would like to do—achieve major success in business, and also express themselves artistically with the highest standards.

THE old proverb, "Shoemaker, stick to your last," has long outlived its value, as the dual careers of many prominent musical figures will attest: Rimsky-Korsakov and Cesar Cui, two of the "Mighty Five" who also had brilliant professional military careers; Josef Hofmann, great pianist, inventor, and scientist; Charles Ives, eminent American composer, who was founder and head of Ives and Myrick Insurance Co.; and his noted contemporary, John Alden Carpenter, America's first Impressionist, and top business executive. And here, we come to a striking parallel of brilliant careers, both in the music and business worlds, of two of the most distinguished musicians Chicago has claimed—John Alden Carpenter, the composer, and Louis Sudler, the singer, now at the height of his career.

Both Mr. Carpenter and Mr. Sudler were born in Chicago and began the study of music at an early age, both continuing to combine their academic and musical education throughout their college years. Carpenter was graduated from Harvard and Sudler from Yale, where he distinguished himself as editor, composer, and as a member of the Glee Club and the famed "Whiffenpoofs," while training also for the Diplomatic Service. And, like Carpenter, on graduation he entered business and became co-founder and owner of Sudler & Company, one of the largest real estate firms in the Middle West.

Despite his business success, Mr. Sudler had made up his mind to excel in an artistic career. Already fluent in foreign languages, and with an extensive concert, opera, and oratorio repertoire, he betook himself abroad to perfect his diction in various languages, and to continue his vocal studies with master teachers. In 1945 he made a newsworthy debut with the Chicago Opera Company, where he sang leading roles with the nation's most distinguished artists. Since then he has appeared in concerts internationally, sung with many leading symphonic and oratorio societies, and appeared frequently on all principal radio and television networks.

Many famous conductors have featured Mr. Sudler. He has been heard repeatedly with the Chicago Symphony Orchestra in Orchestra Hall, on tour, at Ravinia, and on radio and television. He has been engaged as soloist under Fritz Reiner for the concerts of October 20 and 21, 1955, to sing Arne Oldberg's "St. Francis of Assisi," which he sang in its world premiere under Izler Solomon at Ravinia last summer.

His singing has been applauded by such personages as President Eisenhower, Adlai Stevenson, General MacArthur, the late Senator Taft, and Their Majesties the King and Queen of Greece.

The late columnist, Howard Vincent O'Brien, wrote of Mr. Sudler:

"My chapeau is off to Maestro Sudler. This world would be vastly more entertaining if it had more people of his courage and determination. Maybe he's a harbinger of a new Elizabethan Age—a time when there will be no distinction between artist and business man."

For his outstanding achievements in various fields, we salute Louis Sudler as artist and business man.

MAURICE RAVEL.

"TEA FOR TWO"

It was Ravel's first trip to New York and he was entranced with the jazz he heard.

By CHARLOTTE M. SANFORD

SUDDENLY, as I stood in the station looking for my distinguished guest, I was fearful I would not know him; and then, there he was just as I had imagined him—small, quick-moving, smartly dressed, long-nosed Maurice Ravel. Quickly we greeted and hastened to the car (during his entire stay, when not seated, he hurried). On the way to the car I glanced over his head and noticed a redcap following us with a cart piled high with handsome, new, calfskin luggage. These with difficulty were packed in the car, Ravel watching quite concerned until he had counted all the pieces twice.

After we arrived at the house I thought he would probably want to unpack some of his bags and relax a bit. But, no—he was downstairs and at the piano before I had my coat off, and instantly he started playing "Tea for Two," playing it over and over, in various keys, different rhythms, in the treble, in the bass, up and down the keyboard, all the time murmuring "C'est épatant, c'est merveilleux, c'est délicieux," and turning toward me, "Ah, j'adore ce 'Tea for Two,'" he said, so fast it became one word of two syllables. For a half hour he improvised, always on that same song. It was Ravel's first trip to New York and he was entranced with the jazz he heard. He had gone to hear Paul Whiteman's Orchestra in Harlem several times, even went to the rehearsals, where he heard and was completely fascinated with "Tea for Two."

I reminded him that we were dining with friends that evening and he rushed upstairs, only to rush back to ask "Faut-il porter le smoking ce soir?" (Why the French call a dinner coat a "smoking" I shall never know.) When I said "Yes, your smoking," he immediately announced that his smoking was in his trunk, and his trunk was at the station. My heart sank. I wanted to ask, "What have you in all those valises?" One little smoking must be there. But on second thought I decided he would probably need, sooner or later, something else from the trunk, so we looked for the baggage check and I proceeded to pull all the wires I could to extract a trunk from the station at 5:30 in the afternoon and rush it to my house. At 6:30 it arrived, the largest wardrobe trunk I had ever seen. Two giants brought it upstairs, puffing and panting. It was exactly Ravel's height. As I paid the men, one asked, "Will you be telling me what such a little man would be doing with that whale of a trunk?" By that time I began to suspect that time meant nothing to Ravel, so I gently reminded him we were leaving in half an hour. He smiled and said, "Oui, oui. I will be ready."

To my surprise, 20 minutes later, I heard the voice of Ravel humming "Tea for Two." The sound came from his bathroom. At the same time I could hear his hands going pit-a-pat, pit, pit, pit-a-pat as he jazzed an accompaniment by slapping the top of the water. Then began what seemed an endless effort by the man of the house who, with his limited French, talking through the door, was trying to make Ravel understand that the dinner hour had passed and that he *must* dress immediately. Always the same gay answer, "Oui, oui. Je viens." All I could do was telephone the hostess, "Expect us when you see us." I decided not to look at the clock again; to just wait, and to pass the time doing a little humming myself—Rudy Vallee's "My Time Is Your Time, Your Time Is My Time."

Earlier in the evening I had asked Ravel what he wished for breakfast. Quick as a flash he said (French is a rapidly spoken tongue, but Ravel just naturally doubled the tempo), "Pas de café. Le café dans ce pays est mauvais. Je veux du pottum." I asked for two repeats on that word, trying hard to guess what "Pottum" could possibly be. However, he quickly added, "a little brown powder. One takes a pinch and puts it in a cup of hot water and 'voila' mon pottum café.'" Then I guessed—Postum. We were not Postum drinkers, had none in the house, but in the morning we would produce it. (Always the same: we do not like the coffee in France, and they do not like ours.)

When we returned from dinner that night, the man of the house decided 11 o'clock was bed time; but no Frenchman wants to go to bed at that early hour if he can find someone to talk to. So for two hours Ravel made himself the most charming of guests. At the very beginning of our conversation he wanted to impress me with the fact that he was no concert pianist—"In fact I can always play a great many false notes along with the others. When I was approached in Paris with the offer of coming to this country to appear in person and play the piano, I laughed. I was horrified at the idea. C'est tout bonnement ridicule. But at last I was talked into believing the public would like to hear me play my compositions." He added with a sly little smile, "Then, you know, I wanted to see this great country."

He loved to talk about his home near Paris: "very comfortable, with everything modern, and I have central heating. Do you have central heating? It is wonderful." He told about the little "curiosities" he delighted in collecting: his garden, where he liked to grow strange flow-

ers, and his many, many Siamese cats. He "adored" his cats.

"There in my home I can do my best work. I can be quiet there—at least I would be completely quiet if it were not for the ambitious young American composers who follow me to my home and insist on my hearing their compositions. And when I refuse to see them, do you know what they do? They sit on my steps all day waiting for me to come out. One wishes one could tell them all they have great talent, they are so young and full of hopes. I recall my own youth and efforts when I see them." I seemed to sense from what he said that evening that he had not written as many compositions as he wished. "Some composers work so rapidly. Perhaps I am over-particular, over-meticulous."

This evening would never be forgotten by me; I was so grateful for the opportunity of seeing how modest, simple, and charming Ravel was.

Suddenly, the next morning, in a quiet house, a policeman's whistle, long and repeated, startled the entire household. It came unmistakably from Ravel's room. The first to react was my pet dog. He had discovered that Ravel was no dog lover and had kept well out of sight. So now, with immense dog satisfaction and barking with particular frenzy, Spot dashed upstairs and took his stand outside Ravel's door. The maid arrived before I did and had knocked. Ravel, still blowing the whistle and apparently enjoying it, opened the door, apparently astonished at all the commotion. Smiling, he said, "I found this whistle hanging on my bedpost and thought it must be a new and original way to call the maid." As we all departed he started the whistle again, long short, long short. From what I heard I am positive he was trying to jazz "Tea for Two" on it.

Later that morning as I sat at my desk upstairs he appeared at my door. He wanted my advice about clothes for the long coast-to-coast tour he was beginning. All that morning and until after lunch he wore a very smart, beautifully tailored maroon wool "pyjama," and several times asked if I did not think it good looking. "Have I not a good tailor?" He was in no way vain about his appearance—rather like a boy, happy about having good-looking clothes, pretty-colored ties and socks to match. So that morning he went back and forth from his room to me displaying his wardrobe. "See. This is a light overcoat to wear in La Nouvelle Orléans where it is hot and, here, this one is a little heavier to wear in La Californie where it is not so hot, and this one is a very, very warm coat to wear in Quebec, where it is very cold. Am I not correct about this? Please advise me." There were more of them—coats for rainy days, days on the train, and so on. There was enough clothing to stock a store.

He had a concert that evening and the violinist who was to appear with him was to rehearse with him in the afternoon. But he was again at the piano working on "Tea for Two." I reminded him of the rehearsal, but he suddenly rushed upstairs, hurried back with hat and coat and, taking my hand, said, "Please, please, come with me. Venez vite. Il faut que je fasse du 'walking.'" I wondered if doctors had ordered exercise.

I must walk with him; so I quickly put on coat and hat and we started at full speed around the block. I am a tall woman, and next to Ravel I felt like a giantess. He stood exactly five feet, but the only way I could keep up with him was to trot along beside him as he took the longest and fastest steps I have ever seen. Going at full speed, we got around that block in no time and back into the house. Off with coat and hat and, again, "Tea for Two"-ing at the piano, Ravel relaxed, having finished a disagreeable daily duty.

That night a large dinner party had been arranged at the club where the concert was to take place. I knew it would be useless to expect Ravel to be on time. Time meant nothing to Ravel. Clocks and watches were not to be looked at—or lived by. I was reminded of his comic opera, *L'Heure Espagnole,* and the irony expressed in its opening scene, a clocksmith's shop—clocks everywhere, all kinds and sizes, ticking, ticking, ticking, racing with each other.

After the concert we had another evening of conversation and music (not "Tea for Two" this time), he playing his compositions and talking about them. He spoke also with great warmth about his predecessors—Chabrier, Fauré, and particularly Rimski-Korsakov—and, without bitterness, of his experiences at the Paris Conservatory. (He had not been given the Prix de Rome.)

When he said goodbye, after thanking me for my hospitality, he added, with one of his roguish smiles, "This is a goodbye from the most annoying and disturbing guest you have ever been hostess to."

I wanted to reply, "Not annoying, amusing; not disturbing, but inspiring."

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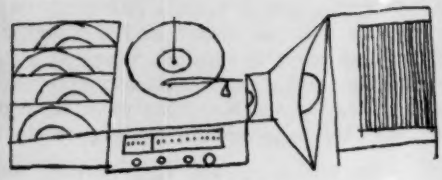


HI FI AND MUSIC

By EDWARD TATNALL CANBY

The Participator

WHEN I went to a very well known Eastern college, not so long ago, amateur music had just become the private rage of the college boys. Our glee club was a pioneer in singing men's voice arrangements of such unheard-of worthies as Palestrina, Victoria, Bach, and we were enormously proud of our superior musical taste. (We made a point of singing in quartets in such distinctive public places as the subways, trains, trolley cars, and marvelled at our own prowess, bringing the Great Composers into such new and exciting areas.) We played recorders, too, after a fashion, and the now familiar tootlings and gurglings were heard far and wide through the college dormitories, if not much beyond them. (We imported ours from England and Germany.) We put thumb tacks in upright pianos and had harpsichords; we bought up old parlor harmoniums for $5 apiece and performed Bach fugues four hands—two to a staff. I arranged a keyboard Fantasia by Orlando Gibbons for four male voices (words from 16th-Century poetry) and we dutifully learned it, keyboard flourishes and all—a very serious business. We collected records too—very critically, one at a time.

We were crazy about the Baroque and the Renaissance in music, though none of us, including myself, had ever heard of those musicological terms; we looked down upon "Romantic" music as the lowest of the low, from Beethoven right on up. (Brahms was excepted almost universally, perhaps because he was, after all, a neo-classicist who wasn't above writing a fugue or two and—more important—he was a superb choral writer.

We were Handel lovers and Purcell lovers (held amateur performances on an ambitious scale of *Dido, King Arthur*), Scarlatti lovers (treasured Landowska's early record album of Scarlatti sonatas for the harpsichord), and we were Liszt scorners, Berlioz haters; we kept miles away from Wagner and had already discovered that Sibelius was just another old Romantic at heart; and so with Rachmaninoff. We wanted only "good" music, and good music was militantly, for us, music that was brief, cogent, and playable or singable by the amateur performer.

Today these attitudes towards music, slightly less exaggerated to be sure, have spread everywhere, in thousands of schools, clubs, local gatherings, households, neighborhood groups, camps, methods and what-not. The thinking behind it may still be a bit fuzzy but the foundations are very, very solid. We used to call it *participation*, which included listening as well as performing, and which today centers on the listening end.

The difference between Participation and Appreciation is simply a matter of belonging.

"Appreciation," as I understand it, implies a kind of inner obeisance to the gods of music, a stirring of one's soul by great things that are inscrutable but moving—the greatness of a Beethoven Symphony, perhaps. The Appreciator does not "belong" in a Beethoven symphony—he worships before it, humbly, as at a shrine. Too humbly ("Oh, I don't know anything about music"), for Beethoven, after all, speaks clearly enough to all men if they give him half a chance. Appreciation thrives on self-abnegation.

The "Participator," on the other hand, isn't afraid of music at all because, in his own small but vital way, he has become a part of it, he feels at one with the great mysteries. Perhaps his tootling recorder noises are incomprehensible to the neighbors, but to him they are music itself, unpolished, yes, but authentic and real; did not Bach write for the recorder, and are not the noblest of melodies also the simplest? Possibly his pianistic efforts are, at the moment, something less than professional; but suppose Herr Backhaus does play Beethoven Sonata 25 roughly twice as fast as he can manage—fast or slow, rightly or wrongly, our Participator *has played Beethoven himself*. His respect for the bigger pianist is thus of one practitioner to another, an honest, man-to-man appreciation, like the sandlot kid's for Joe DiMag.

The Participator may be scatterbrained, he may not know a Longo number from a Koechel; his musical production may be inept, but his feet are on solid musical ground! His self respect is immense and his musical enjoyment is fulsome. If he happens to become a modestly good performer, via the recorder, the piano, the cello or his own voice, he is on the road to becoming a really constructive musician, and a listener of the sort that we sorely need. For what we can use most is musical confidence—not merely confidence in our own production, inept or pleasing, but confidence strong enough to render us unafraid of "classical" music, unafraid of "modern" music, confidence so brash that we positively enjoy hearing music we don't like—and blowing off steam about it to anybody who will listen. Thus, a new Haydn symphony or a new work by Stravinsky will attract us out of sheer curiosity, rather than repel us through fear. It takes brashness to feel this way. Nobody ever became cultured and wise listening to the same "safe" pieces of prescribed music again and again. How can there be "good" music without "bad" music for comparison? How can we understand the greatness of Mozart's "Jupiter" until we have heard the three-dozen-odd earlier symphonies that preceded it? And, most important, how can we understand the virtuoso works and the virtuoso players until we have had a try *ourselves*?

This is why, in our schools, the kids now play recorders—and play them remarkably well, often. This is why they play violins and cellos and saxes at a very early age, and would just as soon tackle Beethoven as boogie, play Bach, and discover for themselves that the reason the old man is really famous is that he happened to know his business remarkably well.

And Hi-Fi? Well—records also absorb the *participator* point of view (in spite of the Music Appreciation recordings); because an independence of choice and judgment enters into record collecting as well as a greater intimacy and familiarity in record playing, which has already removed the record collector a long way from the concert attender. Why, otherwise, is the present recorded repertory so incredibly diverse?

Somehow, I think, even those record collectors who have never played or sung a note of actual music manage to pick up the feeling of closeness and familiarity, the lack of awe, the easy (and so often brash) critical approach, that spells that kind of confidence which leads to a wider and wider musical experience. Not all collectors, needless to say, but a lot of them—one good reason for hi-fi.

WOMEN AT WORK

By MARY CRAIG

Lady From Louisville

QUIET-SPOKEN **Sara Lee** has made an indelible impression both in the South and in this Northern clime with her authoritative training of fine vocalists. When she speaks of the scientific approach to guidance in singing there is a calm sureness in her statements which indicates that her work is based upon personal experience and research. Her artist-pupils are numerous and superior as recitalists.

SARA LEE *and world-famous* TODD DUNCAN *in an informal vocal workout.*

In not one but several interview-discussions, valuable teaching ideas were garnered, many more than can be printed in this summary. She mentioned the story of a conscientious student who, on meeting a friend for lunch, announced in a hoarse whisper, "I can't talk . . . I've just come from my voice lesson." "What a pathetic confession and unfortunate condition," was Miss Lee's comment. "How can this be avoided? By fundamental, scientific knowledge of voice and the vocal apparatus. Lacking this, even an otherwise excellent musician is fallible as a teacher of potential singers.

"Since the phraseology of each singing teacher is more or less individual, the term 'scientific knowledge' may mean different things to different teachers. To me, it consists of facts, not theories; of knowing how to direct the student in his efforts to isolate wrong from right vocal habits. Directions should be stated with accuracy and clarity, since artifice is often mistaken for truth. Many voice teachers know what they wish to obtain but find it difficult to convey a lasting explanation or direction. The teacher must definitely know the difference between true and faulty vocalism and discern vocal problems through a highly sensitized ear. This subjective, or inner ear, listening for quality is essential both for teacher and student. Although the memory of sound is not as tangible as the memory of sensation, it is correlated with the kinesthetic or muscle sense in singing.

"Starting from the premise of fundamental causation, we find that vocal principles are based upon scientific acoustical facts. But, alas, too few singers are interested in this approach and ignore its fundamental necessity until later, when they encounter serious vocal problems—problems which never should have been experienced in the first place and are the result of sheer ignorance and faulty vocalism. Inclined to think entirely in artistic terms, mechanical exactness does not appeal to them—hence the interminable throat troubles, pitch difficulties, and a dozen other allied complaints.

"Control of the breath, an often-stressed factor, is dependent upon the manner of breath intake, and that requires detailed instruction based on accurate knowledge. Easy, perfect articulation is also vital in good projection of tone," Miss Lee asserts. Because the words of a song are the means of conveying both the message and color of the voice, the singer must understand the use of words in their proper relation to singing. Though the range is increased for the singing tone, the same articulating action takes place as for the spoken word, and the constant changing of vowels and consonants should be a matter of involuntary adjustment, effected automatically. All punching at consonants and exaggerated use of tongue, lips, and forced palatal action causes rigidity in the tongue, creates tension in the larynx, and prevents effective phrasing. A critic once wrote of an artist, 'What a great voice—but she spews out her consonants.' The action of articulation is one of fluency and mobility, not pressure or force; of freedom, not stiffness.

BETTY HARKNESS *putting the finishing touches on a Masai figure, which will be photographed for the frontispiece of her score, "African Impressions."*

"One frequently hears talk about *resonance.* I believe when there is complete freedom and coordination in the singing instrument, the result is a natural quality of resonance not consciously directed or forced.

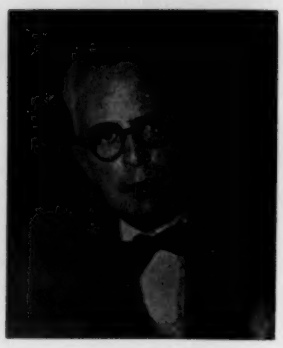
"The aim of the conscientious teacher," Miss Lee continued, "is to present vocal instruction in such a manner that it will reduce physical effort to a minimum; convert that effort to a properly balanced energy; develop a highly scientific correlation of the singing mind, the sensitive 'listening ear,' and the machine-like activity of the breath. Until the singer is capable of fulfilling these requirements, singing is not scientific. It is hit or miss, and will not endure the rigors of a full career."

Magic Carpet—New York to Nairobi and Return

THE coughing snarl of a prowling lion, the cry of a strange bird in the night, the thud of warriors' feet on the earth, hard-packed by centuries of ritual dancing, early morning light glinting on the iron spearheads of lean Masai tribesmen, the mellow soaring hymns of the missioners, multifacets of color and glare and deep darkness woven into a texture of musical sound have been transcribed by **Rebekah Harkness** in her latest work, an orchestral piece entitled "African Impressions."

It's a wide jump of imagination from the famous Tree House of Nairobi, Africa, to a fabulous duplex studio, high above Park Avenue, looking in three directions across the variegated roofs and turrets of New York City, where recently we listened to silken recordings of the new symphony. We couldn't help asking questions. "It all started with a little tune that kept bothering me until I wrote it down," said Mrs. Harkness. "I had always loved doing little jingles for

(Continued on page 35)



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Parsifal," Mar. 23, E—Brilliant singing and action from Astrid Varnay as Kundry dominated the rather pedestrian performance of a slow-motion "Parsifal." Why this opera is considered so poignantly sacrosanct is beyond ordinary discernment. The audience, clothed sombrely and uttering polite shushes for silence when patters of applause greeted a scene, the general air of piety and enormous reverence, all of these are quite beside the fact, which is that Wagner set to magnificent music a legend which is peculiarly medieval and basically, an ignorant travesty on rituals and elements of the Christian faith. After some years of absolute worship of the musical aspects of the score, this reporter finds many of the stage directions ludicrous, diverting attention from the merits of the whole. And the episode of the return of Parsifal, in the last act, is offensive in its staging. Could not a re-study eliminate some of the basically wrong stage work, despite the "infallible" Wagnerian edicts?

Of course if one closes one's eyes and listens, the spell still is strong. A new tenor, Bernd Aldenhoff, sang the title role in an adequate manner. He evidently knew all the moves, was visually effective, and handled his vocal assignments without strain. For some seasons there has not appeared an Amfortas to match, in stature, the golden fluency of the great wounded heroes of other performances. Josef Metternich displayed a vibrant top voice, somewhat dry in texture through most of his range, but acted the role with skill. Deszo Ernster's Gurnemanz was tonally rich, compensating for the *langsam* of the measures, which was a conductorial fault. The vigor of soprano Varnay's fine Kundry was matched to some extent by Lawrence Davidson's excellent Klingsor. The frenzy and wickedness of the magician were a relief from much tedious playing. In supporting soles were Vilma Georgiou, Rosalind Elias, Laurel Hurley, Albert Da Costa, Nicola Moscona, Jean Madeira, Osie Hawkins, Paul Franke, and Gabor Carelli. Fritz Stiedry conducted. M. C.

NEW YORK CITY OPERA

"Der Rosenkavalier," Mar. 17, E—The spring season of New York City Opera opened at City Center with a sprightly, colorful performance of "Der Rosenkavalier." Moving at a slightly more sedate pace than when last heard, the production was as tuneful and interesting as those witnessed in more ornate settings on large stages. Visually, there seemed, at times, too many "close-up" effects, with an attendant loss of some veils of illusion; but that is the fault of the physical plan not of the opera company. The imaginative Condell's sets were effective, particularly the second-act ballustraded salon of Van Faninal.

Dr. Rosenstock, in sure control of his instrumentalists and maintaining able contact with his vocalists, read the glowing score with knowledge and fluent delivery of every tenuous nuance and climactic surge. On stage was Wilma Spence, a lovely Marschallin in line and bearing, using her luminous voice, for the most part, with skill. Here is an artist with complete command of the technique of *geste,* a joy to see. As the young lover, Francis Bible turned in an excellent performance. Her Octavian is not subtle but forthright and exact, and her singing is accurate and competent. Dolores Mari, the Sophie, sang and acted the role with much charm; she is a little bothered by the extreme top notes, but mostly she was quite alluring except for one dreadful mannerism—the continual bobbing of the head. She not only beats time with her head while singing but uses this nod-nod-nod on every accent and movement. I find this detracting to her otherwise good work. William Wilderman, a sonorous voiced, believable Baron Ochs, with Richard Wentworth's clever, hoarse-voiced Van Faninal, and Mija Novic, in debut as Marianne, completed the main cast. In supporting roles were Luigi Vellucci and Edith Evans as Valzacchi and Annina. (Note: Arthur Murray offers an admirable course in waltzing.) Walter Fredericks made the high range of the Singer with a bit of effort. Those appearing in familiar stints were Arthur Newman, Michael Pollock, Thomas Powell, Mary Le Sawyer, Teresa Gannon, Mary Williams, Peggy Bonini, Michael Arshansky, Lee Hauptman, Leonard Grinnage. Especial mention should be made of Charles Kuestner who, as the animal vendor, brought on two debuting stars, a wee bit of inky-black

plumage—supposedly a dog—and a personality-plus, mink-brown Peke who quite visibly was intrigued by his audience. A laurel wreath to all!
M. C.

"Rigoletto," Mar. 18, E—The performance of Verdi's masterpiece gained special interest by the appearance of a new conductor, Emerson Buckley, who opened his stint with the City Center this evening. Buckley is no novice, however, having conducted opera for a long time with distinction. On this occasion, though his tempi were sometimes too fast, he held the ensemble and orchestra in firm grip, kept the action moving, and made the orchestra sing. On stage he had able helpers in Cornell MacNeil (title role), whose fine vocal means especially shone in the lyric part of his assignment. Eva Likova was a competent Gilda; Jon Crain, when he did not force his voice, a well-singing Duke. The finest vocal effort was that of Norman Treigle as Sparafucile. Here is a real basso profundo with a great range and expressiveness. Helen Baisley appeared for the first time as the Page and was attractive in appearance and vocal delivery.
H. W. L.

"Cinderella," Mar. 20, E—"La Cenerentola" at the City Center has become Cinderella, and the new English version by Martha W. England and James Durbin Jr. was a huge success. The audience laughed at the jokes and the situations as readily as it would at a musical comedy. And this is what Cinderella basically is in this fanciful, imaginative performance staged by Otto Erhardt and musically supervised with care, lightness, and elegance, by Joseph Rosenstock.

Francis Bible as Cinderella sang with great charm and brilliance. Peggi Bonini and Edith Evans as her sisters made excellent comic opera characters of their roles, as did their male counterparts David Lloyd, Donald Gramm, Richard Wentworth and Arthur Newman. It is to be hoped that in the English version this gem of a production will find numerous new admirers to fill the house to the brim, which, alas, it was not at this occasion. This performance would deserve it fully.
H. W. L.

"Don Pasquale," Mar. 24, E—Donizetti's "Don Pasquale" demands two qualifications from the singers—a natural gift for histrionics, and mastery of the bel-canto style of singing. On the part of the conductor, a light hand is needed, and the orchestra should sound light and animated. It also needs a stage direction which allows for graceful stage movement and humorous understanding, which includes a certain warmth on the part of the singers.

Few of these essentials could be found in this performance, which was the first presentation of the work by the New York City Opera. Anybody remembering the incomparable Baccaloni in the title role and Bidu Sayao as Norina, felt a deep void in this realization of Donizetti's score. Conductor Rosenstock had the orchestra keyed to too massive a sound. The champagne-like quality of the music did not come over the footlights. On stage, only Richard Wentworth as Pasquale came near the desirable impersonation vocally and histrionically. Richard Torigi, though possessor of a fine voice, often sang flat and also was not free enough in his movements to fulfill the requirements of the elegant intriguant innate in his assignment. David Cunningham, who looked the part, did not have the vocal virtuosity required of Ernesto. His high register sounded forced and pressed. Adelaide Bishop as Norina valiantly tried to satisfy the virtuoso demands of the role, but did not succeed. Arthur Newman as Notary was competent. The choral scenes, often shortened and sometimes deleted from the performance, were done in full. They were sung with insufficient gusto, and lengthened the evening unnecessarily.
H. W. L.

"Cavalleria Rusticana; I Pagliacci," Mar. 25, E—Rosa Savoia returned to the company to sing Santuzza and gave a very good interpretative performance of the hapless heroine, using her clear, light voice with effect, especially in the dramatic high portions, although a certain traditional darkness of timbre was missing. In the Turiddu part, which is far more difficult for the tenor than laymen may realize, Walter Fredericks sang forcefully and with the virility that the score demands. Lawrence Winters was a heavy-voiced Alfio, making the denunciation scene truly ominous. In supporting roles were Edith Evans and Jean Handzlik.

The second half of the program offered the gay-tragic episode of The Players, with Frank Eckart as Canio singing with vigor but unevenly; Dolores Mari, pretty in voice and appearance, bobbing through a somewhat superficial Nedda; and Cornell MacNeil, vocally tops as Tonio. Richard Torigi, who always sings well, was a handsome Silvio (what a pleasant role!), and Michael Pollock was an excellent Beppe. Emerson Buckley conducted, with disturbingly frenzied *geste*, an unusual (to speak mildly) reading of the familiar operas.
M. C.

"Merry Wives of Windsor," N. Y. City Opera, Mar. 31, E—Never a dull moment in the City Opera performance of Otto Nicolai's "Merry Wives of Windsor." This is a richly glowing score designed and developed with a superlative melodic skill, interwoven voice lines, and fresh orchestral color. It is continually tuneful, which may arouse disparagement and even censure from the staunch adherents of today's dissonantic school, which believes, apparently, that the more uncouth the sound, the more cultural

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the work. Nevertheless, it is a mystery that this gay version of the Shakespearean tale has not become a popularized "regular" on the repertory lists, for it is brisk and amusing—almost to the point of fatigue, except when excellently cast as in this happy instance. All across the delighted audience there was a unanimous feeling that "this is for Broadway!" And yet, historically, the rating for the Nicolai opera is far from impressive. The premiere was in Berlin in 1849, two months before the 39-year-old composer died; first showing in New York was at the Academy of Music in 1863, and at the Metropolitan during the season 1899-1900 (with Sembrich and Schumann-Heink). It was heard in 1923 when produced by a sporadic German Opera Company here, and I can recall trekking to Brooklyn to hear Kendall Mussey's presentation (William Reddick conducting) with a group of youngsters, several of whom went on to international fame—but not by way of this opera.

The City Opera performance, under the fine command of Joseph Rosenstock, resulted in one of the best nights in the opera's history to date. Conducting with versatile flexibility a splendid group of well-chosen singers, Dr. Rosenstock led a superb reading and singing of the score. Brilliant is the only word for Phyllis Curtin's voice and action as Mistress Ford. The rare texture of her voice and a new fluency in characterization brought a new and surprising gift of expression into her work. A rare foil for Miss Curtin was Edith Evans who with her genius for timing accentuated and underlined the nuances of plot. William Wilderman was sufficiently restrained in the buffoon role of Sir John Falstaff to be appetizing; he was magnificent in comedy scenes and yet maintained his air of a deteriorated but well-born gentleman. His love episodes were funny but never coarse. The lovers—Peggy Bonini as Anne, and Jon Crain as Fenton—were properly pretty young things and sang sweetly; while Leon Lishner (the "heavy" father), Michael Pollock (an enticing Slender), and John Reardon (Dr. Caius) added to the good show and the merriment. William Shriner in the role of Ford was outstanding. He is personally handsome, moves well on stage, has a splendid, vibrant voice, and in this performance evidenced an unusual conception of the role, which he also had the ability to deliver in fine style. Thomas Powell (the Host) with Charles Kuestner (a solid citizen) completed the roster. Staging by Vladimir Rosing was responsible to a considerable degree for the superlative success of the work; choreography and sets were equally picturesque. Except for the "Cenerentola" of last season, this marks "best" for the New York City Opera, and a good best it is.

M. C.

CARNEGIE HALL

"Symphony of the Air," Mar. 16, E—"Excursions in Jazz," featuring the music of Duke Ellington and Don Gillis, with the composers conducting their own music, proved one thing to this reviewer—the best form for this idiom is what might be called Concerto Grosso for Jazz Band and Symphony Orchestra. Two of the three Duke Ellington compositions presented during the evening—"Night Creature," a recent creation, and "Harlem"—bore the stamp of originality and great vitality. Both of these works seem superior to the recent Liebermann Concerto, written for the same combination. "New World A' Comin'," a concerto for piano and orchestra written in 1943, is weak in design and is not of the caliber of the other two Ellington works presented. Don Shirley was a capable soloist. The first half of the concert was given over to music by Don Gillis, President of the Symphony Foundation of America, Inc., parent organization of the Symphony of the Air. "Bing Bang Bong," "Dance Symphony," and a trilogy ("Boogie in Brass," "Lullaby Tango," and "Bobby Sox") suffered in comparison with the Ellington compositions. Mr. Gillis' music has its moments of fun, and we particularly enjoyed the Dance Symphony. But it is "dated" and full of clichés.

G. W.

It was Mr. Ellington as composer and conductor who dominated the proceedings. . . .
H. T., N. Y. TIMES

The event, for all its promise on paper, was a dismal failure.
J. S. H., N. Y. HERALD TRIBUNE

Witold Malcuzynski, pianist, Mar. 18, E—The Polish virtuoso thrilled a large audience with an all-Chopin recital of majestic pattern superbly set forth. Mr. Malcuzynski's unaffected poise at the piano is a commendable asset to his art. Some might call him cold, but not after listening to the varied shades of emotion revealed in his playing. He "feels" Chopin to the finest point of expression. The program: Polonaise in C Minor, No. 4; Two Nocturnes: C Sharp Minor and F Minor, Op. 55; Ballade in F Major, No. 2; Sonata in B Minor, Op. 58; Six Mazurkas (Op. 24, No. 3; Op. 33, No. 1; Op. 30, No. 4; Op. 67, No. 4; Op. 68, No. 2; Op. 33, No. 4); Valse Brillante in E-flat Major; Scherzo in B-flat Minor, No. 2. Regal Chopin fare, indeed! To his printed list of taxing works were added encores galore until the pianist finally bowed himself off the stage while the house lights went on.

H. I. B.

. . . an eminently satisfactory recital all around, presented by a pianist who knows his business.
H. C. S., N. Y. TIMES

. . . a performance which was generally discerning and satisfying, while not exceptionally memorable.
F. D. P., N. Y. HERALD TRIBUNE

Kirsten Flagstad, Symphony of the Air, Edwin McArthur conducting, Mar. 20—If it is true that the popularity of Wagner's music has declined, a contributing factor could be that our Wagnerian singers are not what they were a few seasons ago. Among today's singers there is not a Wagnerian soprano comparable to Kirsten Flagstad. The question as to whether Mme. Flagstad can still sing was immediately answered with her first notes of the excerpts from "Die Walkuere." And the same beautiful vocal quality and impeccable artistry was maintained throughout the Wesendonck lieder, the "Liebestod" from "Tristan and Isolde," and a thrilling performance of Bruennhilde's Immolation, from "Goetterdaemmerung." Conductor McArthur presided over the Orchestra with assurance and a fine taste for balance. The orchestral portion of the program included the Overture to "The Flying Dutchman," the Good Friday Spell from "Parsifal," and Siegfried's Rhine Journey from "Goetterdaemmerung." The tumultuous response to Mme. Flagstad's appearance attests to her remarkable artistry and her great popularity with the American public. It was an evening that will long be remembered. G. W.

Mme. Flagstad sang with a control, a proportion, a mastery of the singer's art, and a power held in reserve for the climaxes, that really would be hard to overpraise.
O. D., N. Y. TIMES

. . . what emerges from her throat is of a color, resonance, lushness and power unsurpassed.
J. S. H., N. Y. HERALD TRIBUNE

Rudolf Serkin, pianist, Mar. 23, E—Rudolf Serkin gave his only New York recital of the season, a program typical for him and one which would have meant a killing assignment for any other pianist. Opening with Bach's Fugue in A Minor, he played during the first program half Schubert's unfinished Sonata in C (Op. 15) and Beethoven's "Appassionata." The second part of the evening was devoted to Brahms' Variations and Fugue on a Theme of Handel (Op. 24). Mr. Serkin interpreted the enormous Brahms work with uncommon insight. If there was anything to be desired, it was less speed and more relaxation. Throughout the evening Serkin played like a highly charged dynamo; the tension was high, and the sparks flying. Not for a second did he allow himself to unbend, not for a moment was the listener able to escape the forceful fascination emanating from the playing of this almost obsessed interpreter. If there was anywhere a letdown, it was the composer's fault, as in the Schubert Sonata, which is, to say it politely, quite a bore. But, the "Appassionata" was flaming with passion. In the Brahms Variations Mr. Serkin's musical perception was triumphant and his technical acumen allowed him to conquer the most tre-

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mendous difficulties victoriously, even at the top-speed with which he took even the most intricate passages.

H. W. L.

. . . it was not one of his most successful recitals and it was only toward the end of the program that he began to play with full freedom of communication. R. P., N. Y. TIMES

Mr. Serkin's performances of the Beethoven Sonata in F Minor and the Brahms Variations were both of the exceptional kind which enabled his listeners to appreciate them freshly and completely. . . .

F. D. P., N. Y. HERALD TRIBUNE

The Augustana Choir, Mar. 25, E—The Augustana Choir of Augustana College, Rock Island, Ill., under the skillful and musicianly direction of the eminent choral conductor Henry Veld, its founder, presented an unusually impressive program of choral music. Bach's "Blessing, Glory and Wisdom," Britten's "A Ceremony of Carols," and the Vaughan-Williams Mass in G were the principal items. Also included were works by Bax, Bartok, Rachmaninoff, Kodaly, and others.

This noted choir of young collegiate singers gave every evidence of well-disciplined, professional training by its conductor, both vocally and musically. Much of the work presented was religious in character. The Vaughan-Williams Mass was one of the highlights of the evening, replete with musical understanding of its inner nature and of the composer's intent, and projected through an appropriate balance of tonal distribution, shading and interpretive effectiveness. In all its presentations the Choir's firm grasp of the details of well-integrated vocal and artistic ensemble singing, which included the command of an extended range of conservative emotionalism and dynamics, provided an occasion of noteworthy achievement.

L. C.

The well-disciplined group . . . sang consistently in tune, had excellent balance and produced a mellow sound.

H. C. S., N. Y. TIMES

There was a wide and subtly varied spectrum of vocal color and dynamic range, and also a sympathetic projection of the expressive aspects of the music.

F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Mar. 26, E—Some sage once remarked that conductors are born, not made. Thomas Schippers, who conducted the Philharmonic for the first time at Carnegie Hall last night, is a born conductor. His beat is precise, his conceptions easily projected to the ensemble, and his interpretations are those of a true musician. He started with Weber's "Euryanthe" Overture, and followed this with Mendelssohn's "Italian" Symphony. If there was some undue stress on the romantic elements of the overture, at his ripe age of 25 he is entitled to it. The "Italian" Symphony this reporter has never heard interpreted with a fresher or more sensitive enthusiasm. In the "Deux Images" by Bartok, Mr. Schippers found a convincing musical affinity, conjuring from the splendidly playing orchestra sounds of beguiling beauty. Stravinsky's "Firebird" Suite closed the evening. Here again, the conductor knew how to express the inner meaning of the score with convincing persuasiveness. There was no lost motion, every sign of the conductor had a clear meaning—so had his readings.

H. W. L.

This program, thoughtfully organized and carried through with taste, sensibility and technical skill, was evidence of Mr. Schippers' high aims and ideals as a musician.

O. D., N. Y. TIMES

His direction seemed both clear and authoritative; his gestures significant; there was no motion for the sake of motion. The orchestral playing was lucid and well proportioned throughout. F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Mar. 31, E—Milhaud's Suite Provencale—charming, open-airish, and exuberant—opened the program. Dimitri Mitropoulos was again at the conductor's desk, leading his men through their paces with animation and vigor. The American premiere of Rolf Liebermann's Concerto for Jazzband and Symphony Orchestra, anticipated by many with keen interest, took second place. The work—to put it frankly—was a great disappointment. The combination of the symphonic orchestra with the jazz ensemble, patterned after the old concerto grosso technique, is not very becoming, especially if forced, as is the case here, in the Procrustean bed of 12-tone music. The symphonic parts don't come off, because they take second place to the jazz band. And jazz, which is improvisatory by nature, is deprived by this musical regimentation of its

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greatest attractiveness — spontaneity. Result: an unfortunate hodge-podge of sound. Only in the beginning and in the last section of the eight-part composition, the divergent elements are combined, but, though united, they don't conquer. Furthermore, to import jazz to America is as risky as to import Swiss Cheese to Switzerland. The home product is better.

Beethoven's "Eroica" closed the concert. There were ovations for conductor, soloists (The Sauter-Finegan Orchestra), Leonid Hambro (who played the piano part in the jazz concerto), and the orchestra. H. W. L.

[Liebermann Concerto] *The least interesting parts of this piece are those devoted to the symphony orchestra. . . . Mr. Liebermann's score comes to life in the sections where the jazz band gets into the act. . . .*
H. T., N. Y. TIMES

The concerto, in sum, may be ticked off as an experiment gone awry.
J. S. H , N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, April 2, E—With the American premiere of Paul Emile Ladmirault's "Variations sur des Airs de Biniou" (a French version of the bagpipe) and Roussel's Symphony No. 3 in G Minor (Op. 42) Dimitri Mitropoulos made his orchestral contributions to the evening. The second half of the program was given over to the master-violinist Zino Francescatti, who in Chausson's Poème and Lalo's Symphonie Espagnole gave readings of intrinsic beauty and memorable impressiveness. Mr. Francescatti is undoubtedly one of the few masters of his instrument. Whether he plays classic or romantic music of other lands or of his native country, the beauty of his tone, the culture of his playing, and his interpretative insight are remembered with admiration. An enchanted audience bestowed an ovation upon soloist, conductor. and the orchestra. H. W. L.

Dimitri Mitropoulos conducted the program and worked in perfect accord with the violinist. It would be hard to overpraise this pair of performances. H. C. S., N. Y. TIMES

His playing was technically deft and tonally ingratiating. . . .
F. D. P., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, April 5, E—Bach's "St. Matthew Passion"—with Eugene Ormandy conducting; the magnificent Temple University Choir (Elaine Brown, director); Phyllis Curtin, soprano; Eunice Alberts, alto; David Lloyd, tenor (Evangelist); Mack Harrell, baritone (Jesus); Kenneth Smith, bass—was a worthy Easter gift, and its devotional character was honored by the audience in observing the request to abstain from applauding.

Mr. Ormandy's conception of the work is a romantic one, which stresses the intimate aspects of the tremendous human drama pictured in the Passion story. Besides the wonderfully trained and expressively singing chorus, Mack Harrell caught most effectively the spirit of the work. His rendition had uncommon insight, warmth, and interpretative communication. David Lloyd sang the part of the evangelist with his usual musicality and stylistic assurance. Kenneth Smith in his smaller roles was also effective, as were Miss Curtin and Eunice Alberts, who sang the famous aria "Have mercy Lord, my God," with deep feeling. The entire performance was pervaded with a heartwarming simplicity, to which also the orchestra responded with luminous sounds of particular transparency. The work was sung in the English translation of Henry S. Drinker, which was clearly projected. H. W. L.

The orchestral texture was kept light and transparent, and the solo players did some memorable playing. The vocal soloists were all in the vein.
H. T., N. Y. TIMES

We have had performances here of the St. Matthew Passion which have had greater expressive force, but Mr. Ormandy and his singers and instrumentalists observed a generally high standard. F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, April 7, E—Virtually the entire evening was given over to the Mahler 6th Symphony. The extreme length of this work has been a deterring factor in its achieving performances and popularity. In fact, it was not until 1947 that the work received its American premiere. Fortunately, the work was programmed with an intermission between the second and third movements. There are moments of exquisite beauty, climaxes of great power, but a great deal of padding and repetition are in evidence. This work, in the opinion of this critic could stand judicious cuts. It must be reported that many members of the audience felt it necessary to leave the hall before the symphony's completion. Mr. Mitropoulos and the expanded orchestral forces were at their very best, and the listener was again amazed at the conductor's fabulous memory, for he conducted without a score. After an ovation, Mr. Mitropolous expressed his disappointment to the audience that those members who had left obviously did not appreciate the expense and effort involved in such a production. G. W.

There are pages that call for tremendous virtuosity on the part of all hands. Perhaps the greatest amount of virtuosity is demanded of the conductor, and Mr. Mitropoulos met the requirements with immense gusto.
H. T., N. Y. TIMES

The dramatic quality of the music and the realization of its succession of moods was a major feature of the intent performance, which found the orchestra in admirable form in a work calling for the highest orchestral skill.
F. D. P., N. Y. HERALD TRIBUNE

"Isaiah's Vision," Collegiate Chorale, April 13, E—The famous Dr. Paul Sacher, founder, conductor, and musical director of the renowned Basel Kammerorchester and director of Collegium Musicum of Zurich who commissioned works by such famous composers as Hindemith, Bartok, Stravinsky, Honegger, Krenek, Martinu, Burkhard, and Richard Strauss, came to this country to conduct the American premiere of Willy Burkhard's "Isaiah's Vision," on the occasion of the annual Sponsor's concert of the Collegiate Chorale (Ralph Hunter, conductor). The work, written from 1932 to 1935 and premiered by Dr. Sacher in Basel in 1936, is like one of the mystery plays of the Middle Ages. It takes its text from the book of Isaiah. The Collegiate Chorale did the choral honors, the RCA Victor Orchestra supplied the instrumental ensemble. Soloists were Valarie Lamoree, soprano; Lloyd Thomas Leach, tenor; and Lee Cass, bass. At the organ was Bruce Prince-Joseph. The performance, under its authoritative and inspired conductor, came off with eclat. The chorus sang beautifully. Miss Lamoree and Mr. Cass gave eloquent readings of their parts. Mr. Leach had difficulties with the very high tessitura of his assignment. The music is written in a conservative vernacular and relies often, especially in the solo parts, on cantillation related to those of the medieval chants. There is a danger of sameness in its repetitiousness, as the entire score tends to be sometimes overly impressive and theatrical. It is written in black - and - white colors, and often replaces inventiveness with craftsmanship.

H. W. L.

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The style is labored; the invention has little that is original. . . . The performance was of a high order.
O. D., N. Y. TIMES

. . . a long, gray and swollen work that is, in its technique and expressivity, uniformly ponderous and cumbersome. J. S. H., N. Y. HERALD TRIBUNE

TOWN HALL

Gayle Pierce, soprano, Mar. 13, A—In her Town Hall debut Gayle Pierce treated a large audience to a program of musical gems sung with enchanting beauty. Her voice didn't need any warming up, and from beginning to end maintained a warm, rich quality. She began with three exquisite Schubert songs based on Italian texts and a Fauré group that featured a delightful presentation of "Dans les ruines d'une Abbaye," which Miss Pierce sang in half-voice. "Cartes Postales" by Maxime Jacob, with words by Cocteau, proved to be superficial ditties devoid of sensitivity. In the Edvard Grieg group, "Varen" was particularly captivating. Throughout the entire recital, articulation, phrasing, and control were outstanding. E. L.

She is an intelligent, sensitive artist. If she can overcome the technical deficiencies that prevent her lovely voice from achieving freedom, she should be a concert singer of major importance. H. C. S., N. Y. TIMES

An alert, imaginative musician, a clear, pure soprano voice, and an unusually fresh program. . . .
T. M. S., N. Y. HERALD TRIBUNE

Camilla Wicks, violinist, Mar. 13, E—Young and lovely Camilla Wicks has been known to New York audiences since her Town Hall debut recital at the age of eight. A few years later she made a formal orchestral debut with the N. Y. Philharmonic-Symphony, Rodzinski conducting. She has a superior gift, sterling musicianship, and rare integrity. She has now grown gracefully into an early maturity, which was disclosed in her program of this evening. Her famous violin, the "Duke of Cambridge" Stradivarius, dated 1725, produced a lightly golden tone in the Platti and Brahms opening groups. But in the Bach Chaconne, the artist really showed what she could do. Sure, strong, accurate delivery with a fluent, mellow timbre distinguished the playing. This, to me, was the peak of the program. However, Miss Wicks sustained interest and provided variety of style, polished and atmospheric, in Milhaud's Second Sonata, the unusual Fairy Tale Suite of Brustad (for violin alone) and in the Khachaturian and virtuoso Paganini numbers. This was an outstanding list played by a very fine artist. M. C.

. . . one of America's outstanding young instrumentalists of concert stature. R. P., N. Y. TIMES

Miss Wicks displayed a brilliant technique, a smallish but resonant tone; the ability to strike sparks from fast movements; and a general inclination to skim the surface of slow ones.
L. T., N. Y. HERALD TRIBUNE

The American Chamber Orchestra, Robert Scholz, conductor, Mar. 15, E—This third and final concert of the season by the ensemble was attended by a large and attentive audience. Featured for first New York performance was Karl Ditters von Dittersdorf's Symphony Concertante in D major for Double Bass and Viola, which enlisted the services of Stuart Sankey, double bass, and Herbert Feldman, viola. Mr. Sankey's intonation varied from true pitch occasionally, perhaps due to nervousness. A creditable performance, however, came forth from both soloists. The unfamiliar von Dittersdorf opus is pleasing tuneful 18th-Century pre-Mozartean music and should find place in the regular repertoire. Kenneth Smith, basso, was heard in Mozart's Two Concert Arias—"Mentre ti Lascio" (K. 513) and "Rivolgete a lui" (K. 584), and in Hugo Wolf's Two Lieder for Bass and Orchestra—"Auf ein altes Bild" and "Anakreon's Grab." Mr. Smith also sang Bach's "Wachet auf" from Cantata No. 110. Mr. Smith's big, intelligently controlled voice is inclined to roughness when forced, but he pleased his audience.

Mr. Scholz led his small orchestra with authority in Handel's lilting opening number, Sinfonia to "Solomon," Act 3; Albert Roussel's Sinfonietta for Strings in F Major (Op. 52); and Mozart's Symphony No. 36 in C major (K. 425), "Linz," which brought the program to a brilliant close. H. I. B.

. . . the playing of the orchestra as a whole has not acquired the polished ensemble that comes only from playing and rehearsing together for a long time. . . . Mr. Smith . . . possesses a big voice, rather rough in quality, but he uses it with . . . intelligence and musical sensitivity. . . .
J. B., N. Y. TIMES

. . . the most satisfying results of the affair could be credited to Kenneth Smith. . . . R. B., N. Y. HERALD TRIBUNE

American Opera Society: "The Coronation of Poppea," Mar. 22, E—The glowing score should actually be signed Monteverdi-Gamson, so beautifully has this young contemporary conductor edited and re-scored the opus with recognition and due appreciation of the master-genius who wrote the amazing outline from which the inspirational whole was developed. Coming down through the centuries, the noble vocal line with its accompanying sketched instrumental line has conveyed an unforgettable impression of unique and inspired design. The voice parts are difficult and demand more technical ability than is possessed by many of today's singers; a producer is indeed fortunate to select as excellent an ensemble as was heard at this presentation. But it is to Mr. Gamson that a debt is owed for the preservation and communication of style and color in tone and texture of this virile and important lyric drama. Out of the past has come the historic tale of infatuated Nero under the spell of the enchantress Poppea, who is determined in ambition to become the Roman Empress, and does; the more sympatica personages—Octavia, the sage Seneca obeying the imperial command of the hemlock drink, the fine expressiveness of the chorus which appears almost as an actual character in the work—all add up to make one of the most valuable musical experiences of the season and one of the most luminous performances of the American Opera Society.

Outstanding in the singing of the taxing roles were Gloria Lane as Pop-

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pea, and Donald Gramm in the lucid airs of Ottone. Miss Lane's opulent voice on occasion scooped emotionally, but not objectionably. Paul Franke, not in his best vocal estate, sang, nevertheless, brilliantly as Nero. In supporting roles were Mariquita Moll, Sarah Fleming, Vilma Giorgiou, sopranos; Nell Tangeman, mezzo-soprano; James MacCracken, Albert Da Costa, Lawrence Avery, tenors; Eugene Brice, Chester Watson, bassos; with Margaret Hillis, choral director; and Arnold Gamson, conductor. M. C.

Josette and Yvette Roman, duo-pianists, Mar. 23, E—The Romans scored a sure success. The program, although somewhat prosaic, afforded sufficient technical excitement to test the mettle of the performers themselves. The first half of the evening consisted of Johann Christian Bach's Sonata in C Major; Bruch's Fantaisie (Op. 11); Four Esquisses of Schumann; and the Variations on a Theme of Beethoven by Saint-Säens. All were properly paced and ably played. A Suite by Jacques Casterede and a Berceuse and Tarantelle by Maciejewski revealed works which are readily appealing and listenable, though not particularly unusual, evoking as they do a faint odor of stale modernism. The high point of the entire evening was Ravel's Suite "Ma Mere L'Oye." The piano team brought its offering to a close with their own sparkling "Fantaisie" arrangement of Offenbach's "Gaité Parisienne." W. L. F.

> *Ensemble remains perfect, musical approach is of a light, salon nature. The sisters make pleasant sounds and they do not try to force things into a big mold.* H. C. S., N. Y. TIMES

> *Both are well trained and intelligent musicians, and their vigorous ensemble has been carefully polished, their interpretive factors carefully considered.*
> P. G-H., N. Y. HERALD TRIBUNE

New York Concert Choir, April 1, E—Margaret Hillis conducted the New York Concert Choir in the last concert but one of its current Town Hall series, in a program of Vocal Chamber Music. This included the "Neue Liebeslieder" Waltzes (Op. 65) and the "Liebeslieder" Waltzes (Op. 52) of Brahms, with Patricia Roth Ienni and Florence Kirsch as the pianists; a group of 15th, 16th and 17th century works by Le Jeune, Marenzio, Monteverdi and others; Heiden's "Three Divine Poems," four Slovak folk songs arranged by Bela Bartok; and Ned Rorem's group of seven songs entitled "From an Unknown Past." The soloists in the Brahms works were Jeanette Scovotti, Diane Griffith, Grant Williams, Robert Peters, and Charlotte Carlson.

The Concert Choir, composed of approximately 20 voices, sustained a high level of performance. The singers projected throughout a finely drawn balance of vocal unity, and in

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the works of a polyphonic nature meticulous phrasing, excellent diction, and well-blended melodic and tonal effects were outstanding features of the evening's program. These were especially noticeable in the Ned Rorem contemporary work and in the "Three Divine Poems," which called for exacting shiftings of mood, subtleties of vocal refinement, and sensitive expressiveness. The "Liebslieder" Waltzes were sung with due regard for the spirit of the music, although the "Neues Liebslieder" Waltzes, while in other respects well presented, seemed to lack some of the dynamics necessary for a completely effective presentation. L. C.

Miss Hillis' well-trained singers observed their customary and noteworthy standard of performance; there was laudable unity throughout, just balance and clarity of musical detail. F. D. P., N. Y. HERALD TRIBUNE

Winifred Cecil, soprano, April 3, E—Making her first solo appearance here since 1951, Winifred Cecil presented a Town Hall recital program of engaging interest and much artistic worth. Her first group consisted of two von Weber songs ("Klage" and "Die gefangenen Sänger"), two Baldassare Galuppi compositions, and one each by Bernado Pasquini and Barbara Strozzi. These were followed by four unhackneyed Schubert lieder. A long concluding group consisting of three Hugo Wolf lieder, two Dvorak sacred songs, three Grieg and one Eyvind Alnaes songs, completed the program.

Miss Cecil is a skilled and gracious interpreter, with deep regard for the moods of a song. Her singing, while indicative of no unusual dynamic moments, was at all times positive, expressive, and a pleasure to the ear. Vocally, the voice is warm, clear, and smoothly and uniformly produced, although touches of occasional tonal hardness in the extreme upper range where dynamic force was required, were noticeable during the evening.

There were moments of sheer delight, vocally and expressively, in songs such as Galuppi's "La Pastorella" and Pasquini's "Con tranquillo riposo," each from the private library of Count Guido Chigi-Saracini. To Schubert's "Freude der Kinderjahre, Miss Cecil brought a wealth of introspective, calm, nostalgic feeling, and in Grieg's "Tears Softly Shimmering" the yearning for the soul's repose was expressively interpreted. Interpolation of the Dvorak religious songs provided an interesting and serious interlude in the last group. Gibner King at the piano, played excellent accompaniments, at all times sensitive to the varying demands of the singer's moods. L. C.

. . . her own mood was quiet and composed and her clear, steady voice carried the melodic lines of her songs with an easy grace. R. P., N. Y. TIMES

Most impressive . . . was her disclosure of musical phrase and line, her knowledge of the styles represented, and her understanding and communication of the differing moods of the program. F. D. P., N. Y. HERALD TRIBUNE

Musicians Guild, April 4, E—Leonard Rose, cellist, and Leonid Hambro, pianist, opened the concert with Brahms' Sonata in E Minor (Op. 38) for cello and piano in a reading distinguished by perfect balance and deep insight. The Kroll Quartet then played Smetana's stirring E Minor Quartet ("From My Life") with magnificent musicianship and great tonal charm. After intermission followed the world premiere of Jacques de Menasce's Sonata for viola and piano, with the composer assisting the incomparable Lillian Fuchs, violist, at the piano. The work is in one movement which is subdivided into five parts: Adagio, Allegro, Fugato, Allegro, Adagio. Mr. de Menasce is a master of the subdued tonal color. One could call his musical language neo-impressionistic. His new work, which is a welcome addition to the sparse viola repertoire, has all the virtues of his refined musicianship, colorful craftsmanship, and technical resourcefulness. The piece sings, especially if played to perfection as it was by Miss Fuchs and the composer. It drew warm applause, and deservedly so. Mozart's Quintet in G Minor for two violins, two violas, and cello, played by the Kroll Quartet and Lillian Fuchs, closed the evening, which was a cherished musical event of the waning season. H. W. L.

The new piece . . . shows a thorough knowledge of the viola's capabilities, admirably realized last evening in Miss Fuchs' fine performance. J. B., N. Y. TIMES

Mr. de Menasce's Sonata is a short and eloquent new work brushed by a lyric impulse genuinely fresh and compelling. J. S. H., N. Y. HERALD TRIBUNE

Natalie Ryshna, pianist, April 11, E—The artist in her second local recital showed herself to be a mature, if still sometimes groping, musician. With a fine technical equipment which is used tastefully, and an innate romantic musicality, she played a varied program of keyboard literature with generally very satisfying results. She opened the evening with two Chorale-Preludes by Bach-Busoni. Here her romantic inclination became evident, as it was the governing factor too in her rendition of Czerny's enchanting "La Ricordanza" (Variations on a Theme of Rode) and Chopin's B Minor Sonata. The latter lacked a certain grandeur, though its lyricism was projected illuminatingly. After intermission, Miss Ryshna played "Reihe Kleiner Stuecke" by Hindemith—the composer's "Kinderszenen," so to speak—with fine lyricism, Granados' "The Maiden and the Nightingale," and wound up the official program with Prokofieff's brilliant Toccata. H. W. L.

. . . she has become sufficient mistress of the keyboard to play with the sort of fluency that comes to those who no longer need to worry about playing the notes accurately. R. P., N. Y. TIMES

The recital revealed advancement since Miss Ryshna's last appearance here; more positive interpretation and understanding of style and mood had been added to her marked technical ability and musicianship. F. D. P., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Malcolm Frager, pianist, Mar. 27, A—The Carl Friedberg Music Foundation presented Malcolm Frager, who in the opinion of this reporter is one of the most promising young artists heard during this season. He commands a tremendous, reliable technique, is musical, and has a remarkable sense for structure and color. Opening his bill with two preludes and fugues from the Well-Tempered Clavichord by Bach, he continued with Haydn's enchanting Sonata in A-flat Major. Five Scarlatti Sonatas also exhibited the finesse and sensitivity of the young artist. Rachmaninoff's Variations on a theme of Corelli (Op. 42), closed the first half of the program. The great technical difficulties of the work were met with ease, and its romanticism was projected in the most persuasive manner.

After intermission followed Chopin's Sonata in B Minor (Op. 58). If Mr. Frager fulfills the promises of this recital, he will soon be counted among the leading young American pianists. H. W. L.

. . . Mr. Prager has undoubted talent, and he also has confidence. A little more personality and individuality in his work will result in another addition to the ranks of first-class American pianists. H. C. S., N. Y. TIMES

There is notable talent here. A highly skilled technique is at the core of it. To that may be added a whole gamut of dynamics and colors of all degrees. R. B., N. Y. HERALD TRIBUNE

GRACE RAINEY ROGERS AUDITORIUM

Philippe Entremont, pianist, April 1, E—The keynote to the youthful French pianist's playing (he was presented by the National Music League, who had sponsored his nationwide tour) is exuberance based on a solid technical foundation. The most promising element of his art is that it is in accordance with his years—overflowing with emotion, romantic, and very colorful. He opened the evening with the Partita No. 1 in B-flat Major by Bach, followed by three pieces by Chopin, and Schumann's Etudes Symphoniques (Op. 13). In these works he was in complete command of technical requirements and interpretatively showed great sensitivity, if not always completely matured. Mr. Entremont's colorful touch was exquisitely displayed in two pieces by Fauré, Debussy's "L'Isle Joyeuse," and Ravel's "Pavane pour une Infante defunte" and "Alborada del Gracioso." In these works the artist was on home ground and gave his best. He is assured, if present indications are a yardstick, of a fine career. He may even become one of the great keyboard artists of his generation. H. W. L.

M. Entremont, well-trained, exuberant, and immensely talented, should have a great career ahead of him. H. C. S., N. Y. TIMES

. . . Mr. Entremont displayed much musical grace and technical accuracy in an endearing, as well as challenging, list of pieces. R. B., N. Y. HERALD TRIBUNE

OTHER CONCERTS

Eugenie Dengal, violinist, and **John Goldmark,** pianist, Mar. 11 (CRH), E—This all-Bach recital, featuring the B Minor Sonata for violin and clavier, the Sonatas in A Minor and G Minor for unaccompanied violin, and the

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G Major Partita for clavier alone, proved to most listeners that the interpretative approach of the artists could stand some alteration. The rhythmic flow of the music was erratic, the phrasing muddled rather than concise, and the over-all effect chaotic rather than orderly. Miss Dengel has a good tone and technique, and Mr. Dengel has a fine feeling for style. It is a pity that their interpretative approach did not match these qualities. W. C. H.

Victoria Kingsley, soprano, Mar. 13 (TH), A—Rather than call Miss Kingsley a soprano, I would call her an Oxford scholar (which she actually is). She does not entertain, she instructs. In the classroom that is fine, but on the concert stage one doubts the effectiveness of such proceedings. She has a tiny singing voice and a large, clear speaking voice, and since each number was prefaced with explicit comments, I received a good deal more from the speaking part of the program than from the singing part. The program was broken down into group headings: (a) English and Scottish songs, (b) songs from Brazil, (c) German songs, (d) French songs, (e) Irish songs. She is not a folk singer, even though all the songs had folk origins, for she lacks the warmth and flexibility needed to capture the changing moods of the genre. Her approach is that of an anthropologist, and as such she has reams of information and a coherent, orderly method of presenting the material. E. L.

Knickerbocker Chamber Players, Mar. 13 (GRRA), E—This beautifully new and acoustically perfect concert hall provided the setting for the fifth program of this enterprising group. Schubert's Octet (Op. 166) was, for the most part, well done. Henry Seigel, first violinist, distinguished himself in the extremely difficult violin part. "Mr. Puppet," written and choreographed by Nina Fonaroff, is an allegorical dramatic dance-poem of negligible technic. Movements were stiff and ungainly. Its message, for all its symbolism, is that it is no fun being a puppet. "Heriode" by Hindemith, a chamber work for 11 players was performed in a purely instrumental version (it was heard earlier this season with narrator, and last summer with dancer). The work, based on a text by Mallarmé, is powerful and contrapuntally expressive as performed under the graceful, perceptive direction of Simon Sadoff. E. L.

American Symphony of New York, Mar. 18 (HC), E—The very fine program presented by the American Symphony of New York in Hunter College Auditorium under the baton of Enrico Leide was comendable both for smooth orchestral playing and for unusual selection of music. The works were contemporary and all by American composers, an illustrious list. Opening with "Configuration" a luminous number by George Barati, Conductor of the Honolulu Symphony Orchestra, Dr. Leide continued with "White Peaks of Forca," the 1955 National Award winning composition by Dalmazio Santini of Larchmont, N. Y. The clarity of the design and an aspect of imaginative color were evident reasons for the award. Mr. Santini's writing holds interesting potentials. The fluent and beautiful Symphonic Suite, "Joan of Arc," by Anton Bilotti, was a high peak of the evening. Other pieces, admirable in stylistic values and for unique patterns, arithmetic or atmospheric, included Granville English's "Mood Tropical"; Samuel Barber's "Adagio for Strings"; with a contrasting work, a "Sketch for Strings" by Stanley Insler, not so experienced in scope and plan but promising (Insler is a 19-year-old student at Columbia University). Recognized writers in modern style, William Schuman and Isadore Freed, were represented, respectively, by "Circus Overture" and a brilliant "Festival." The varied compositions were directed with sure understanding by Dr. Leide, who provided also a cheery note between musical numbers when he presented the $500 Enrico Leide Award to Santini. The program was scheduled for a repeat performance at the Brooklyn Museum. M. C.

Vivian Scott, pianist, Mar. 20 (TH), A—An exciting debut. Winner of the annual Jugg award, Vivian Scott, young, enthusiastic, and strong, impressed as a natural talent with good training and on the road to a fine career. She was most successful in Schumann's popular "Carnaval." It was a mobile performance, capable of expressing the romantic quality with-

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out sentimentalizing, and she held the 21 sections of the piece together with an intense concentration and a variety of nuance. A bad habit of dropping her hand and letting the pedal hold the sounds of chords blurred an otherwise interesting Organ Prelude and Fugue in D by Bach. This work seems to have an impossible fugal subject, but in the course of development becomes more and more wonderful. E. L.

Isidor Philipp, pianist, and **John Corigliano,** violinist, Mar. 20 (CRH), A—The fourth "twilight concert" of the season by the N. Y. Philharmonic Women's Club, for the benefit of the fund-raising drive of the Friends of the Philharmonic, featured four members of the orchestra in Debussy's String Quartet, and Messrs. Philipp and Corigliano in Franck's Sonata. Quartet members were: John Corigliano and Leon Rudin, violinists; William Lincer, violist; and Laszlo Varga, cellist. The Debussy Quartet, which opened the program, had a rhythmic incisiveness and tonal polish absolutely ravishing. Mr. Philipp's appearance for the second and final number on the program, the Franck Sonata, was greeted by a standing ovation from the large and distinguished audience. Despite his 91 years, Philipp's performance was remarkable for its strength and beauty of style. No less distinguished was Mr. Corigliano's sensitive playing and the obvious rapport between both artists. W. C.

Una Hadley, pianist, Mar. 20 (TH), A—Una Hadley is a puzzling pianist. She plays with flair and conviction, and yet the pieces do not come off. Her performance of Kuhnau's Biblical Sonata had little variety and lacked an organized comprehension of the music of the period. In Chopin's Sonata in B there was all of the chaos and none of the poetry that marks the long, rambling first movement. In the scherzo there were moments when she left her adequate technique and slipped over the notes in order to maintain the terrific pace she had set. E. L.

Philharmonic Chamber Ensemble, Mar. 20 (K), E—A diversified evening of music making by members of the N. Y. Philharmonic again showed the versatility of this super professional group. A quintet for horn and strings by Mozart, a string quartet by Brahms, an Octet for winds by Beethoven (conducted with charming simplicity by Mr. Mitropoulos), a flute solo by Honegger, and three short pieces by Ibert, and Ralph Shapey's Clarinet Concerto made up the program. E. L.

National Orchestral Association, Mar. 22 (CH), E—Mr. Barzin is surely a magician, in the way he has brought his virtually inexperienced group to respond to his disciplined direction. The program was decidedly off the beaten track. Walter Hautzig, Viennese pianist, was soloist in a resurrected Beethoven Rondo in B-flat and Prokofieff's First Piano Concerto. Mr. Hautzig, with some unnecessary histronics, performed capably and was applauded enthusiastically; but I found his playing superficial. Reigger's Canon and Fugue was an effective opener, and was performed with taste. E. L.

Bennington Concert, Mar. 23 (K), E—Excellent performances of new music in this latest Bennington concert. Partita by Cordon Burhnham has a detached lyricism with a pleasant sense of vivo and a not too well-defined harmonic concept. A suite for piano by Robert Pitton is cluster filled, highly percussive, and a work more likely to incite than please. It was given a magnificent reading by Lionel Nowak. A Violin Sonata by Louis Calabro was sensitively performed by Max Pollicoff with Mr. Nowak at the piano. "Informal Conversation," by Burril Phillips, interestingly scored for two violins and two violas, is just what its title says it is. E. L.

New Art Wind Quintet, Mar. 25 (CRH), E—For their last recital of the season, this lively group gave a series of polished performances of minor works by Danzi, Rossini, and Ibert. "Innocentium Carmina" (Songs of the Innocent) by Hubert Lamb is much too long for its stagnant setting, and poorly written. The vocal soloist, Paul Matthen (baritone), was constantly struggling with an inordinately high tessitura. It was a shame that all this beautiful woodwind playing went to waste on second-rate music. E. L.

David Goldberger, pianist, Mar. 27 (CRH), A—In a program directed to youngsters, David Goldberger parlayed a good idea to a moderately successful conclusion. For although his performances of Mozart, Mendelssohn, Bach, Bartok, and Chopin were clear, almost all the tempi were taken too deliberately and were devoid of musical charm. However, he had a nice rapport with his young audience, who remained absorbed to the very end and clamored for more. E. L.

Don Cossack Chorus, Mar. 27 (CH), E—A soldout house again heard this spectacular and slick choral group. Going through their familiar collection of liturgical chants, souped-up arrangements, and simple folk tunes, and continually driven beyond their capacities by Serge Jaroff their conductor, the Cossacks nevertheless, tore down the house with their brilliant concerted fortissimos, their deep resonant bass tones, and their excellently controlled use of the falsetto. E. L.

Kenneth Gordon, violinist, Mar. 28 (TH), E—Kenneth Gordon is a solid violinist, who has decided limitations, but none the less gives a good account of himself. In a well-planned, conventional program that included sonatas of Vivaldi, Bach, and Schumann, he produced a tone that is on the smallish side but exploited its possibilities competently. Though he plays on the safe side, never getting emotionally involved with the music, his are musically well thought out performances which clearly show careful grooming. His most authoritative interpretation was Saint-Saens' "Havanaise," which he succeeded in making sound fresh and inviting. E. L.

Theodore Hines, bass-baritone, Mar. 29 (TH), E—In his second Town Hall recital Mr. Hines, a serious, musicianly singer, offered a weighty and interesting program of lieder and arias by Haydn, Mozart, Brahms, R. Strauss, together with a French group and Negro spirituals. His voice showed to best advantage in his lower register, which was under full control. The finest quality of the recital was the artist's thorough understanding of various musical styles. E. L.

Virgil Fox, organist, **N. Y. Philharmonic-Symphony, Dimitri Mitropoulos** conducting, Mar. 31, E—A series of three concerts dedicating the enlarged organ of the Riverside Church—the first a religious dedication on March 20, the second, an organ recital by Virgil Fox, Mar. 25—concluded with a brilliant concert of full orchestral forces in combination with the mammoth organ. This reviewer has always considered that the orchestra and organ combination was not a happy compositional medium. However, this evening's performance proved that the medium, when used correctly, can be beautiful and inspiring. It is true that certain organ and orchestral sounds react upon each other in a negative way (the timbres are often too similar). But when antiphonal writing is employed, and in particular antiphonal brass writing, the combination is worthwhile. The program opened with a scintillating performance of a fanfare by William Walton. The following work, Allegro Moderato from Widor's 6th Symphony, is a *tour de force* for the soloist. Mr. Fox performed this work with great vitality and demonstrated his remarkable technical facility. The Bach Concerto No. 1 in D Minor, originally for cembalo and orchestra, loses some of its baroque characteristics in transcription. Two contemporary works — Howard Hanson's Concerto for Organ, Strings and Harp, and Leo Sowerby's "Medieval Poem"—are cast in a similar impressionistic mode. Both works make use of the multi-colored organ timbres. The brief but interesting vocalise in the Sowerby work was beautifully handled by Beatrice Krebs. Joseph Jongen's Symphonie Concertante, the concluding work, is full of lush harmonies and broad melodic lines, and bears a marked similarity to the music of Ravel. The work would be more interesting, however, with judicious cuts. G. W.

THE NATIONAL SCENE

The JORDAN STRING QUARTET *(l to r: Eric Rosenblith, Mildred Lind, Gilbert Reese, Ferdinando Cortellini), in residence at Butler U., Indianapolis, opened its annual Spring Chamber Music Festival at the Indiana World War Memorial Concert Hall on April 21, and will continue through May. Artist-teachers from Butler and members of the Indianapolis Symphony will assist them. Again this summer the Quartet will present its summer twilight series at the Holcomb Gardens.*

BOSTON

■ If America has yet to experience a complete performance of "The Trojans" by Berlioz, Boris Goldovsky came as close to it as is practical by giving most of its five acts and nine scenes with the New England Opera Theater at the Boston Opera House, Mar. 27.

This was a superb mounting in almost every respect. The labor and effort that went into the gigantic work's production was staggering. Mr. Goldovsky, Richard Sloss and Sarah Caldwell first had to make a good singable translation in line with the NEOT policy. Then came the problem of cutting the almost four hours of music and coping with the many scene changes. These and all other difficulties were brilliantly surmounted. The settings by Robert O'Hearn, the costuming by Leo van Witsen, Robert Lawther's lighting, Jan Veen's choreography, and Goldovsky's conducting could scarcely have been improved. The roles were splendidly sung, the eager, youthful chorus showed discipline and fine training. In a word, all the elements that go into good opera-making were present here in fullest measure.

If one were to ask, was it all worth it? One would have to answer that it needed to be done and we should be grateful to Goldovsky for doing it. Much and often fierce debate has centered around the opera from the day it was completed. Berlioz himself never saw the work as a whole and the first act was omitted at its debut in Paris in 1863. Even the remainder was sharply cut, much to the composer's anger.

The work scored a handsome success in its American premiere. High praise was lavished on the opera's quality and on its undoubtedly fine performance. Probably the majority of the audience agreed with the critics. It is a little uncongenial to fly in the face of all this enthusiasm, but this reviewer, for one, found the work pretty much of an ordeal. True, there is much beautiful music and some first-rate orchestral passages. Some sections are wholly felicitous, others grateful and pleasing. But to a century that prizes economy and logical construction, the work's constant halts in action and its excessive length in individual numbers as well as in the whole spell four hours of what comes dangerously close to boredom.

A detailed, section by section analysis would show much ingenuity, logic, and beauty. But the work's meandering character, its absence of really memorable melodies, and its reliance on spectacular and supernatural effects make it difficult to take it as a whole with quite the seriousness the composer intended. Much of the opera is admirably suited for concert performance. There is an hour and a half of great music in it. The rest should be ruthlessly pruned away.

Reference has already been made to the uniformly excellent cast. Principals were Eunice Alberts as Cassandra, Arthur Schoep as Aeneas, and Mariquita Moll as Dido. The other parts, some of great importance, were taken by Robert Mesrobian, Mildred Allen, McHenry Boatwright, Robert Gay, Judith Kelly, John McCollum, James Joyce, Kenneth Shelton, John King, and Ernest Eames. Goldovsky conducted splendidly, and the orchestra was more than merely adequate.

JULES WOLFFERS

CLEVELAND

■ The Cleveland Orchestra has within a few months lost two most valued supporters—Manager Carl Vosburgh, who had devoted 25 years of loyal and hard work, having been guided through his early years of assistance by that astute creator of this organization, Adella Prentiss Hughes; and Mrs. Thomas Sidlo, wife of the honorary president of the Musical Arts Association, operating the Cleveland Orchestra. Mr. Sidlo is also president of the Northern Ohio Opera Association, which sponsors the annual appearance in Cleveland of the Metropolitan Opera for eight performances. Mr. Szell paid tribute to their memory in a performance of Mozart's Funeral Music and the slow movement of Beethoven's Symphony. The Board of directors engaged William M. Martin, currently manager of the Pittsburgh Symphony, to fill Mr. Vosburgh's vital post.

Bruckner's 8th Symphony in C Minor and Mendelssohn's Violin Concerto, which Zino Francescatti played with loving care, constituted the fare for the 19th pair of concerts. Grant Johannesen scored a rousing success at his first appearance here with a brilliant performance of the Ravel Piano Concerto (two hands). On the same program Mr. Szell excelled in Schumann's First and Haydn's 97th Symphonies.

While Mr. Szell was engaged in making some chamber music recordings with Josef Szigeti in New York, Max Rudolf took over the baton for a fine program consisting of Mozart's C Major Symphony ("Linz"), Hindemith's "Mathis der Maler," and Brahms' First Symphony. Mr. Rudolf was warmly received at this first symphonic appearance, although this city had admired his operatic performances for many seasons past.

A noble rendition of Beethoven's Violin Concerto by Szigeti highlighted the 22nd pair of concerts. In recent years Szigeti had elected to play mostly contemporary works—Bartok, Bloch, Prokofieff, Martin. We were, therefore, grateful to hear him in this towering work. The *Parsifal* Prelude and Schumann's "Rhenish" Symphony completed this exacting program.

■ For three days the Hotel Statler bustled with feverish activity during the 36th annual convention of the Ohio Federation of Music Clubs. Dr. Ada Holding Miller, of Providence, R. I., national president, opened proceedings, addressing the 600 delegates at the Banquet on the subject "We Invest in Youth." Besides lectures and meetings, musical offerings were profuse. There were concerts by the Singers Club, by the Fortnightly Chorus; there were chamber music groups from Oberlin Conservatory, College of Wooster Conservatory; and a two-piano recital by Arthur Loesser and Ward Davenny of the Cleveland Institute; choral groups from Canton, Alliance, Toledo. Large audiences attended the Alice Chalifoux Harp Ensemble, the Baldwin-Wallace Quartet, and a piano recital by Jean Geis, winner of the Federation's young artist award of 1949. Mrs. C. Merrill Barber and Mrs. Samuel West of the Fortnightly Musical Club, who sponsored this important event, are to be congratulated on the results of their co-chairmanship.

■ Mr. Ringwall wound up his two series of Twilight concerts with an all-request program in which Eunice Podis performed the "Rhapsody in Blue" to the delight of her large audience. ROSE WIDDER

CINCINNATI

■ On Mar. 5, the Cincinnati Symphony Orchestra presented the Berlin Philharmonic Orchestra in a gesture of international good will that turned out to be much more than that. Herbert von Karajan is a director of few extravagant gestures, who lets the music speak for itself. His forces were always kept under perfect control, from the slightest whisper to the most sonorous, unforced fortissimos. The Berlin Orchestra's perfection of balance, its lustrous string tone, brought into vivid focus the majesty and serenity of the Handel B Minor Concerto Grosso (Op. 6, No. 12). A "Concertante for Orchestra" by Boris Blacher, fascinating in rhythm and deft in structure, displayed the virtuosity of the orchestra's individual choirs, while the Strauss "Don Juan," even in its most complicated sections, was never turgid. Beethoven's Fifth Symphony capped the concert with the magnificence of an overwhelming triumph that brought the cheering audience to its feet and resulted in the *Tannhaeuser* Overture as an encore.

■ On Mar. 16, the Augustana Choir of Rockford, Ill., made its Cincinnati debut in a program that was exceptional on all counts. Directed by Dr. Henry Veld, this chorus is without doubt one of the finest in the country. Technical perfection of enunciation, shading, and tonal balance evidenced the admirable discipline of the 65-voice group. Most notable was the choir's accurate intonation in a difficult and impressive program which covered the field of choral music from Bach to Britten.

■ The Cincinnati Chamber Music Society concluded its 25th season with the richly voiced Kroll String Quartet on Mar. 22. The concert included the Seventh Quartet (Op. 49) by Laszlo Latha, an intriguing work of folk-song flavor which combines a kind of plangent Romanticism with a lively bit of spicy, Hungarian sparkle and brilliance. Beethoven's Op. 131 in C Minor, was given with much intensity of expression and sweep as a fitting tribute to Mrs. Rudolph Wurlitzer, who for a quarter of a century had guided the destinies of the Cincinnati Chamber Music Society with selfless devotion.

■ The Cincinnati Symphony Orchestra, under the direction of Thor Johnson, celebrated its return from a successful three-week tour with an excellent performance of Haydn's Symphony No. 88, which has almost become an annual staple of Dr. Johnson. The seventeenth concert pair of Mar. 25-26 also heard the world premiere of "Solitude in the City," for Narrator and Orchestra, written by Anthony Donato on commission from the Cincinnati conductor. This is rhythmically vital music, which provides little relief from the prevailing melancholy of the text by John Gould Fletcher. Nonetheless, it has much atmosphere, even though its coloristic sameness was not enhanced or alleviated by the uninspired lack of contrast in the delivery of the narrator, Carl Jacobs III. It was a pleasure to greet Walter Gieseking again after an absence from this city of 16 years. His performance of the Beethoven "Emperor" Piano Concerto was commanding, clean-cut, and often songlike, despite a surprising muscularity and all-too-frequent dry percussiveness of tone. LOUIS JOHN JOHNEN

CHICAGO

■ First performances of particular importance during the last month were Barber's "Prayers of Kierkegaard," with Margaret Hillis' Concert Choir and Lois Marshal, soprano soloist; an exciting performance of Orff's "Carmina Burana," also with the Hillis Choir, Miss Marshall, Leslie Chabay, and Morley Meredith, soloists; Lukas Foss's controverisal, brilliantly orchestrated Piano Concerto No. 2, played by its virtuoso pianist-composer; and Prokofieff's Concerto for Cello and Orchestra, given a masterly performance by Janos Starker, adding immeasurably to the value of the score. The concerts were further enriched by Isaac Stern's superb performances of the Beethoven and Tchaikovsky concertos, and Reiner's finest brand of Wagner, Beethoven, and Strauss.

■ Detroiters have every reason to be proud of their symphony orchestra, completely rehabilitated under the direction of its outstanding conductor, Paul Paray, and now one of America's major symphonic groups. We came to that conclusion after hearing a captivating performance

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of Mozart's Overture to *The Marriage of Figaro,* which opened a recent concert here most auspiciously.

The orchestra boasts rightfully of an uncommonly fine and brilliant string section, headed by concertmaster Mischa Michakov and Paul Olevsky, principal cellist. Paray had chosen Beethoven's Seventh Symphony to parade the merits of each section, but here we found the woodwinds not quite so effective as the strings and brass. Nevertheless, we must pass lightly over some deficiencies in a performance that reflected the conductor's keen perspicacity and noble spirit. Withal, it was in the second half of the program that the orchestra was revealed to us in all of its finest qualities. Fauré's Incidental Music to *Pelleas and Melisande* received a beautifully sensitive performance, yet there were still two Wagnerian excerpts to show the ensemble at its top best.

■ David Davis, Chicago born, and heard here previously only as soloist with the Grant Park Symphony, returned home to give his first Chicago recital in well-filled Orchestra Hall, April 11. The still diffident young violinist, with his excellent pianist and accompanist, David Garvey, approached his program, mainly of chamber literature, seriously. He commanded immediate respect for his artistic accomplishments at the age of 21, for his musicianship is secure, and his technic almost flawless. He draws a rich, vibrant tone, though not as large as one feels he is capable of projecting, and musical taste (if not full artistic maturity) and understanding were evident in performances of Stravinsky's Suite Italienne (on Themes of Pergolesi), sonatas of Beethoven (Kreutzer) and Hindemith (in E), and a group of pieces by Leon Stein, Suk, Sarasate, and Paganini. More flair and temperament were exhibited in this final group than had been evident before, and with a virtuosic performance of "I Papliti," the audience was aroused to enthusiastic demonstration, and several encores were granted. What the gifted young artist needs at this stage of his career is to invest himself in the role of the concert artist, to make more contact with his audience, and to evidence enthusiasm for making music. Then, let's see where David goes with his violin.

■ The experimental Popular Concert given by the Chicago Business Men's Orchestra under its Assistant Conductor Sylvan Ward, with soloists Audrey Paul and Ralph Nielsen, was a decided success. The orchestra played with precision and dash, proving that a program well suited to men for whom music is an avocation, is equally rewarding for the players and the audience. Mr. Nielsen's splendid tenor was heard to advantage in his delivery of "Salut Demeure," revealing his flare for grand opera; and lovely mezzo soprano Audrey Paul won well deserved acclaim at the close of the aria "Mon coeur s'ouvre à ta voix"; after which the duet "Di Nostri Monti" from Verdi's *Trovatore* was sung. Later in the program the popular artists sang excerpts from light opera.

■ Some of Bruno Glade's impressive lieder from the cycle "Songs of Love and Loneliness," which have been performed on the German Radio, were sung by Phyllis Morris, with Mr. Glade at the piano, in a recital given by pupils of Theodore Harrison at the American Conservatory Recital Hall recently.

■ Andrew Foldi, versatile Chicago basso, will make his third appearance on the International Society of Contemporary Music Series when he sings the role of "Flounder" in the first performance of Leon Stein's opera, *The Fisherman's Wife,* to be given at the Eighth Street Theatre, May 12. He fulfilled his fourth consecutive reengagement at Rockefeller Chapel on April 3 singing the bass arias in the University of Chicago Choir's performance of the "St. Matthew Passion," under Richard Vikstrom's direction. Mr. Foldi will sing the role of Angelotti in a concert version of *Tosca* at Grant Park in August.

■ Gamma chapter of Phi Beta Fraternity brought a large gathering of music-lovers to Lyon and Healy Hall for its annual Scholarship Fund concert, with Rudolph Reuter, pianist, and Hugo Kolberg, violinist, joint recitalists. A brilliant manifestation of musicianship on the part of both players brought much applause. Mr. Reuter began with the Prelude and Fugue in E Minor by Mendelssohn, and ended

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with Prokofieff and Debussy. Mr. Kolberg featured the Mendelssohn Concerto, to which he added various smaller numbers. Earlier in the season, Mr. Reuter made a second appearance in lecture-recital for the Music Teachers' Association of South Bend, Indiana.

■ Three songs by Blythe Owen were sung by Jan Rodriguez on the Composers program given for the Musicians Club of Women recently, in the Fine Arts Building. Miss Owen gave a joint recital with Dushan Vojnovich, Jugoslavian cellist recently from Salzburg, at the Joliet High School under the auspices of the Joliet Orchestral Association, Feb. 27. On Mar. 26, Miss Owen was the featured artist on the annual homecoming program at Walla Walla College, Walla Walla, Wis., when she played a group of American compositions including her own Toccata; one of her anthems was sung by the college choir; and she played a program for members of the Walla Walla Music Teachers Association.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ A vitally dramatic, yet deeply moving performance of Verdi's Requiem, led by Alfred Wallenstein, closed the 36th season of Philharmonic Orchestra concerts here. By unfortunate circumstance the performance of the Requiem served as a memorial tribute to Harvey S. Mudd, who had passed away suddenly two days before. It was Mr. Mudd who in the mid-Thirties organized the sponsoring Southern California Symphony Association, which took over support of the Philharmonic on the death of its longtime sponsor, William Andrews Clark.

■ Lukas Foss' concert with contralto Henny Ekstrom was highlighted by his sensitive setting of a group of verses from the Biblical Song of Songs. In a rarely beautiful evocation of the sensuous imagery of these lines, he was limited only by the rather aloof approach of the singer to his subtleties of stress and color. Foss also led the orchestra in Schoenberg's transcription of Bach's "St. Anne's" Prelude and Fugue in E-flat, and Schumann's Second Symphony.

Walter Hendl's turn at the Philharmonic's helm brought a wonderfully cohesive offering of Hindemith's Symphonic Metamorphosis on themes by von Weber and an appealingly unhackneyed reading of Rimsky-Korsakoff's "Russian Easter" Overture. The Sibelius Second Symphony, however, found the young conductor too obviously pointing for the climaxes, and allowing subtle secondary passages to shift for themselves.

Massimo Freccia's guest-conducting stint proved him an able leader almost unscarred by podium mannerisms. Though his conducting elicited less-than-normal discipline, the relaxation permitted more golden string tone. A good judge of texture and weight, Freccia held his climaxes in check, save for a few momentary outbursts. However, his Brahms' Fourth Symphony was not stamped by greatness, and he was more eloquent in Prokofieff's "Romeo and Juliet" Suite (No. 2) than in the Tchaikovsky Fantasia on the same subject.

FRANK GUARRERA (*second from left*), *"Met" baritone, in Brownwood, Texas, for Civic Concert Series at Howard Payne College, visits the Cox & McInnis Ranch to see Show Herefords—Mr. Zato Heir 4th, and Zato Heiress C7. From left: Claude McInnis; Mr. Guarrera; Frank Velucci, Mr. Guarrera's accompanist; Woodrow Wall, Professor of Voice and A Cappella Choir at Howard Payne; Mrs. Ellie H. Locks, President of Civic in Brownwood; and Abney McInnis.*

The International Night program featuring contralto Elena Nikolaidi brought the premiere of a Suite for Orchestra by Elinor Remick Warren. This programmatic score, inspired by views of the sky over the high Sierra Nevada, as seen from the composer's ranch home, has a lambent beauty of mood which is just a trifle too reminiscent of film background music. The tightly knit work is skillfully orchestrated, however, and should please many audiences. Miss Nikolaidi's singing of arias by Mozart, Rossini, and Wagner, and of two Greek folk songs, was wondrously accompanied by Wallenstein and his players. A vivid performance of Verdi's overture to *La Forza del Destino* did not, however, make up for a Schumann "Rhenish" Symphony which lacked springtime flow and warmth.

A number of local debut recitals have been as interesting for their programs as for the beauty of the voices heard. Mattiwilda Dobbs revealed a bright, warm, flexible soprano which was artistically used in Werner Egk's florid "Variations on an old Viennese Song" and music by Rodrigo and Rossini. Another fine Negro artist was soprano Charlotte Holloman, whose high, florid voice was beautifully set off by three "nightingale" songs by Berb, Milhaud, and Braunfels, and some exquisitely sung lied by Wolf. Marian Anderson's annual recital found her in better voice than in several years, with her program including Spanish and Portuguese numbers in addition to her always beautiful Schubert and spirituals. Paul Robeson's two recitals at the First Unitarian Church again demonstrated his linguistic mastery in English, Russian, German, Yiddish, Hebrew, Persian, and Chinese music—chiefly folk songs and a transcendant scene from "Boris."

Gerard Souzay's local debut in Santa Monica showed him an artist of the most subtle interpretative ability, expressed with uniform smoothness on a program including music by Gretry, Berlioz, Ravel, and Poulenc, as well

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as Italian and German masters. Suzanne Danco's recital debut (she had sung with the Philharmonic Orchestra in two previous seasons) was a benefit for U.S.C.'s music school scholarship fund, and included the four Machado lyrics set by Dallapiccola as well as anonymous 13th-Century songs and music by Mozart, Schubert, Wolf, and Debussy. The Belgian soprano's musicianship more than compensates for her occasional vocal inadequacies and makes her appearances eagerly awaited. Yet another singer who impressed recently was Robert Weede, whose Pasadena recital was excellent by virtue of the discreet intensity with which he manages the dramatics of his huge baritone voice. His program included songs by Pierne, Hans Hermann, Rabey, Brogi, Lully and Brahms.

Andre Previn, known as a prodigy pianist before he became a prodigy film score composer, returned to the keyboard in a concert given by the Los Angeles Conservatory of Music. There was nothing Hollywood about his program, however, for he devoted himself entirely to music of this century, being particularly eloquent in Hindemith's Third Sonata, Barber's "Four Excursions," and Castelnuovo-Tedesco's Tango, based on Previn's name. (Tedesco's evocative "Cipressi" was a gem in the Pasadena program of Gieseking, incidentally.) Another Conservatory-sponsored recital brought the return of the very able violinist Louis Kaufman and his accompanist-wife Annette, with scores by Telemann, Bach, Milhaud, Ginastera, and Triggs being featured.

Jascha Heifetz' annual Los Angeles program was highlighted by his playing of Ernest Bloch's Sonata, portions of Robert Russell Bennett's "A Song Sonata" and Franz Waxman's "Carmen" Fantasy. Both cellist Leonard Rose and violist William Primrose were eloquent in their near-town concerts, while E. Power Biggs and Jeanne Demessieux dazzled audiences by their virtuoso organ playing at First Congregational Church and Occidental College, respectively.

All of these events, most of them by visiting artists, would not merit such space in a column normally devoted to indigenous activities were it not that the sudden confluence of such consistently high artistry in so short a space of time is rather unusual for Los Angeles. The programmatic interest, coupled with the excellence of performance, was a happy abnormality which one hopes may become the rule rather than the exception. C. SHARPLESS HICKMAN

SAN FRANCISCO

■ Most of us had forgotten that there was more to "Egmont" than the familiar overture. It was, therefore, a rewarding surprise when Enrique Jorda brought us for the first time some practically unknown Beethoven

BYRL NEFF, *well-known accompanist and pianist of Los Angeles, was recently heard in Salt Lake City as accompanist to Dorothy Kirsten, at the Easter Sunrise Services in Apple Valley as accompanist to John Charles Thomas, and as assisting artist at Thorne Hall, Occidental College, with Heinz Blankenburg, tenor, and Bonnie Murray, soprano.*

on the concerts of Mar. 24 and 26. The nine portions listed as "Incidental Music for Goethe's 'Egmont'" are four passages of entr'acte music.

Lucine Amara was the soloist in the songs, her voice more luscious than ever, and her "welcome home" a royal one. Allan Louw recited the connecting text with subtle coloring; nevertheless, even with modernized translation, it remained somewhat hollow and decidedly over-long. The orchestra was superb and gave an exultant performance of the Finale. Jorda also introduced on the same program "Tapiola" by Sibelius, giving the rather dull opus the utmost possible in pace and tonal variety. An interesting sidelight of the Thursday night concert was a surprise reception to Lucine Amara by some of the people who helped launch her operatic career—the volunteer usher corps at the Opera House. More than one hundred assembled backstage to greet her at the close of the program. "I've been welcomed before, but never like this!" declared a happy but tearful Lucine who herself once belonged to the usher group, later graduating to the chorus and then on to fame at the Metropolitan and La Scala.

Yehudi Menuhin was violin soloist with the San Francisco Symphony on Mar. 3, April 1 and 2, making two appearances of vastly different nature. But it gave a wonderful opportunity to compare varying style, tone, and expression. The Mozart Concerto No. 5 came first, and never has our own Yehudi been more deeply persuasive or flawlessly lyrical than in the slow movement. The Bartok "Rhapsody" brought out more primitive, almost savage traits of both solo violin and

orchestra and was delivered with exceeding gusto and excitement. Another "first" at these concerts was a dainty piece of rococo classicism, the Suite from "Dardanus" by Rameau, which set an ideal atmosphere for the Mozart which followed. Aaron Copland's Suite from "Rodeo," with full orchestra bringing out the rhythmic pattern and elaborate instrumental effects, became quite another composition than the ballet version.

■ Every large community needs a Little Symphony as well as a full-sized orchestra. The San Francisco Bay Area is fortunate in having such a group, although the going has been a little precarious since its founding several years ago. A welcome grant from the Rockefeller Foundation has enabled The Little Symphony (Gregory Millar, conductor) to continue its fine concerts throughout Northern California. Programming rarely heard works, both old and new, has been the policy of this group whose members are exceptionally gifted young musicians. At the most recent concert there were two charming overtures by William Boyce (1717-1779) and Symphony for Strings by the contemporary William Schuman. Mozart's Concerto in E-flat for Horn and Orchestra featured Earl Saxton as soloist. Bernhard Abramowitsch closed the program with the B-flat Piano Concerto of Beethoven.

■ At Wheeler Hall, Berkeley, Ralph Kirkpatrick, harpsichordist, has just completed a three-program cycle of the entire edition of Sonatas by Scarlatti, a tremendously scholarly feat which he negotiated with impeccable technique and his own particular quality of infectious enthusiasm. The programs were expertly arranged by breaking up the chronological sequence so that each concert had both early and late compositions listed.

MRS. FRANCIS H. REDEWILL

"Met" Opera Guild Holds Annual Meeting

The National Council of the Metropolitan Opera Guild held its Annual Spring Meeting Mar. 24th in the Guild Hall at the Opera House. It was announced that new spacious and efficient quarters were to be opened subsequently in the 1425 Broadway portion of the plant.

Subjects of especial interest discussed included the new Central Opera Service—a countrywide "answer" service at a pro-rata fee, which is explained by the Opera Guild's C.O.S. booklet; problems of auditions, presented with clarity by Howard J. Hook, Jr., the *how* of regional audition set-ups: qualifications required of contestants, explicitly depicted by Kurt Adler of the Metropolitan Opera staff ("Personal luck is also a factor," he admitted); scholarships, which John Gutman dealt with, announcing the two new gifts from the Fisher Foundation of Iowa. The touchy matter of adequate publicity was expertly handled by Francis Robinson, who, with Mr. Gutman, answered any and all questions: Forty-five million dollars was spent last year for music (that is, by the general public), five million more than for baseball; the Met Opera Guild now has a large membership list in 27 states and plans an "invasion" campaign of the remainder; *Arabella* was financed by the Guild at a total cost of $52,457.52 (originally $40,000 was allocated from Guild funds; at this meeting the balance was subscribed).

Don Pasquale, priced at a $40,000 rehabilitation expense plus a possible $15,000 new ballet price, was chosen over *Tales of Hoffmann* ($80,000) as the 1955-56 project. There were some demurs, "Why Don Pasquale?" The answer was that the Met wants to get away from the craze for masterpieces. Pleas for expansion of T.V. for performance and auditions and the multitudinous facets of a wide-flung opera-group activity and promotion enterprises filled the morning.

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RADIO AND TV NOTES

■ Gian-Carlo Menotti's *The Saint of Bleecker Street,* starring the original Broadway cast, will be the final production of the current season by the NBC-TV Opera Theatre (Sunday, May 15, 3:30-5 p.m. EDT).

■ The F. W. Woolworth Co. will use network radio as an advertising medium for the first time in its history with the presentation of "The Woolworth Hour," a new, hour-long musical series starring The Percy Faith orchestra and chorus and Macdonald Carey as host-emcee. The program will be launched on CBS Radio, Sunday, June 5, at 1:00-2:00 p.m., EDT.

■ Winners of The Metropolitan Opera Auditions of The Air were announced on Mar. 28 by Rudolph Bing, General Manager of the Metropolitan Opera Association, during the 16th Annual Award ceremonies of the series over the ABC Radio Network. The three aspiring artists chosen for awards were: Louis Quilico, baritone; Madelaine Chambers, soprano; William Lewis, tenor. Two special scholarship awards by the Fisher Foundation, headed by J. W. Fisher of the Fisher Governor Corporation, were also announced on the broadcast by Mr. Fisher. They went to Raymond R. Angelich, bass-baritone, and Albert Da Costa, tenor, who was a winner on The Metropolitan Auditions last year.

National Music League's New Audition Plan

The National Music League, America's only non-profit concert management, has announced that under a revised plan applications for audition will be processed at various times during the concert year instead of at one annual hearing as heretofore.

Singers, pianists, and instrumentalists desiring an audition for the League are requested, therefore, to apply at the League office at 130 West 56th Street (CO 5-2472) for an application and complete information.

Experimental Opera Auditions

The Experimental Opera Theatre of America (Renato Cellini, Founder and Artistic Director) is getting under way, with auditions scheduled for May 10, 11, 12, in Carnegie Recital Hall, N. Y. C., and on the same dates in New Orleans, where the theatre is to be operated under the sponsorship of the parent organization, the New Orleans Opera Company. Winners in the two regional contests will go to New Orleans for the final auditions. Expenses of travel will be refunded to the finalist winners. A guarantee of performances in the Experimental Theatre is part of the award, plus possible engagements with the New Orleans Opera. Applicants not sufficiently informed may contact the Muriel Francis office, 116 East 65 St., New York City.

NATIONAL NOTES . . . . . .

Arthur Bennett Lipkin, conductor of the Birmingham Symphony has been engaged to conduct the Swiss Symphony in Zurich during the summer. . . . **Richard Karp** has been reappointed General and Musical Director of the Pittsburgh Opera. . . . **Victor Babin** has completed his Second Concerto for Two Pianos and Orchestra. It will be premiered by Vronsky and Babin in January, 1956, with the Cincinnati Symphony under Thor Johnson. . . . The **Berkshire Festival** at Tanglewood, Lenox, Mass., will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons, July 8 to Aug. 14, with a recital of chamber music every Wednesday, beginning July 6. . . . **Punch Opera** will present two short operas early in May at the Cherry Lane Theatre, N.Y.C. They are Ned Rorem's "A Childhood Miracle" and Bernard Rogers' "The Nightingale." . . . **Leopold Stokowski** has accepted an appointment as musical director and permanent conductor of the Houston Symphony, to begin in the fall. The contract reportedly is for three years. . . . **Salvatore Baccaloni** has been signed by Leo McCarey to appear as Ghengis Khan in an independent film production of "Marco Polo," starring **Mario Lanza** in the title role. Shooting, which begins in July, will be done entirely in Venice. . . . **Gyorgy Sandor,** pianist, will be "artist in residence" at Southern Methodist University, Dallas, Texas, next fall, and will also fill a number of recital and orchestral dates in the Eastern U.S. . . . New York's 38th season of **Lewisohn Stadium Concerts** will begin on Monday, June 20, and extend for six weeks through Saturday evening, July 30. . . . Former press representative and program annotator for the Philadelphia Orchestra, **Donald L. Engle,** has been appointed Manager of the Orchestra, replacing the late Dr. Harl McDonald. . . . **Fritz Mahler** has been reengaged as Musical Director of the Hartford Symphony for another three years. . . . **Max Rudolf,** assistant manager of the "Met," has been engaged to conduct the Houston Symphony for two weeks in December, 1955. On Nov. 5 he will make his debut with the N. Y. Philharmonic. . . . As a result of tremendous popularity, Columbia Artists Management is planning to bring **Herbert von Karajan** and the **Berlin Philharmonic** back to this country in 1957-58 for an eight- to ten-week tour. . . . **Greta Rauch,** formerly associated with Columbia Records and with Carnegie Hall, has been appointed Administrative Secretary to the Edward MacDowell Association, 1083 Fifth Ave., N. Y. C. . . . **Joseph Hawthorne,** formerly conductor of the Chattanooga Symphony Orchestra, has been appointed conductor and musical director of the Toledo Orchestra for the 1955-56 season. . . . The **Boston Symphony Orchestra** will make its first tour of the deep South next season, Oct. 10-25. . . .

MARIO *and* RUTH MILLER CHAMLEE *have been appointed to the faculty of this summer's Aspen Music School in Colorado. The Chamlees have both had distinguished operatic careers in many opera houses, including the "Met" and Chicago Opera, and at present conduct a flourishing vocal studio in Hollywood. Their 9-week schedule at Aspen includes Workshop and Teachers Courses offering university credits.*

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THE INTERNATIONAL SCENE

GERARD SOUZAY, *after a successful tour of this country and Canada, waves farewell to admirers seeing him off for his flight back to France. The singer will return next season under the aegis of Columbia Artists Management (personal direction: André Mertens), after numerous European festival engagements and a tour of South America.*

FLORENCE

■ The "Maggio Musicale" has now entered its final phase of preparation, and the official program has at long last been published. This program differs in several respects from the one given by local newspaper columns some time ago. Thus, instead of the Wagner Tetralogy, the Berlin State Opera will present only *Cosi fan Tutte,* whereas the Frankfurt Opera ensemble will appear with *Rosenkavalier.* The Paris Opera has accepted an invitation for two nights, producing four one-act operas of Ravel, while the English Opera Group is going to bring Britten's *Turn of the Screw* to Italy for the first time. Plans to present the Moscow Ballet have been vetoed by the Italian Government for the usual political reasons; nonetheless, there will be plenty of dance, with four nights of the New York City Ballet and six of the Yugoslav Opera Ballet. The International character of this year's Festival will thus be fully adhered to.

The "Maggio" will be inaugurated on May 2 with one of the traditional exhumations of a neglected early Italian work. This time—after Rossini, Bellini, and Spontini—it's Donizetti's turn, *Don Sebastiano.* Standard productions of favorites—*Falstaff, Otello,* and *Norma*—will follow, and two modern Italian ballets by Rocca and Dallapiccola, choreographed by Aurel Milloss, will prove among the most interesting items of the list.

As for concerts, a world première of Guerrini's "Missa pro Defunctis" is scheduled, and two appearances by Leonard Bernstein, one of these with the Israeli Symphony Orchestra, and two under the baton of Ernest Ansermet. There are great expectations for the classical tragedies staged by the Greek National Theatre, with incidental music by Dimitri Mitropoulos. Italian operas will be conducted by Giulini, Gavazzeni, and Antonino Votto. No definite decision has been taken as yet as to single casts, although it seems certain that Mario Del Monaco is going to appear in the title role of *Otello.*

■ While this country's interest in Italian-American cultural relations is growing from day to day, mainly promoted by the untiring activities of the U.S. Information Service, Florence is particularly involved with playing host to those privileged by the help of Fulbright scholarships to study music in Italy. At the annual autumn gathering which distributes the young scholars, according to their chosen branches and their personal wishes, to the different centers of learning, Florence is the first choice of piano and composition students who wish to avail themselves of the prominent masters who teach their specialty on the shores of the river Arno. Thus, a vivid and beneficial contact is being developed between musicians of both nations; musicologists are doing research work here; and composers favor its Tuscan atmosphere. Appearances of American artists are greeted with enthusiasm and cordiality.

Such was the case with recent productions of *Porgy and Bess,* staged by the Everyman Opera Company, when visiting Italy during its extended European tour. It has been reported, again and again, that an exceptional success has accompanied Gershwin's masterwork all over the Continent. The members of the huge cast proclaimed, however, in numerous interviews that hardly anywhere had they been received with such warmth, or been fêted with such prodigality as in Florence. They made sold-out houses at the "Teatro Comunale" on six consecutive nights—an unheard-of record in this city—and they enjoyed many cordial receptions in their honor in private houses, as well as an official one by the Mayor himself in the famous Palazzo Vecchio. Another opportunity to show general sympathy for their art was made available at a recital arranged for one of the leading members of the cast, Helen Thigpen, in the unbelievably crowded premises of the most distinguished Florentine Club "Leonardo da Vinci." A well-balanced program of German and French songs, interpreted with wonderful voice and perfect understanding, scored its greatest success with a series of Negro spirituals. Alexander Smallens conducted all the opera nights.

■ The same U.S.I.S. has been instrumental in bringing to Italians another greatly admired music group through its cultural exchange program — the Seventh Army Symphony Orchestra, which appeared in 10 different cities. First of these to be visited was Florence, where three appearances of the ensemble were offered: a chamber-music and an orchestra concert, as well as an opera night with Menotti's *The Telephone* and *The Medium.* The history of this orchestra born among the occupation troops stationed in Germany in 1952 has been widely heralded, and details about its foundation and development as well as its recent successes in German concert-halls and opera-houses are amply publicized.

All of these events were offered to the public free of charge, though for the "Little Theatre," which was used for the one-act operas, only a few hundred invitations could be sent out to prominent personalities of the artistic and social world. The concerts were free for "the people of Florence," which made enthusiastic use of the invitation. The orchestra concert in the enormous hall of Palazzo Vecchio, visited by every tourist for its admirable fresco decorations, boasted an admittance of well over 5,000 listeners, who did not tire of acclaiming the excellent interpretations of Beethoven, Persichetti, and Hindemith, conducted by 24-year-old Sergeant Kenneth D. Schermerhorn. The Menotti operas were conducted by G.I. Ronald Ondrejka, who led efficiently a cast composed of young American singers, most of them studying voice in Italy, two of them G.I.'s. As was to be expected, the Florentine American colony participated with particular interest in these events.

GISELLA SELDEN-GOTH

PARIS

■ Three exceptional presentations of *Fidelio* rendered in the new staging of Wieland Wagner were presented by the Stuttgart Opera Company at the Paris Opera House. It was highly criticized and particularly condemned for the suppression of dialogue, which was substituted with a recitative so frightening and lurid that it had to be omitted the second evening. Its static state akin to an oratorio likewise failed to unite.

My own opinion differs here, for I was grateful to the stage director for having given the music priority, whose rendition was beyond praise. Mme. Brouwenstijn's voice (Leonore) is so pure that one is overwhelmed by the beauty of its rare timbre. The marvelous basso voices of Otto von Rohr and Neidlinger, famous tenor Windgassen, and the choir were greatly admired. Conductor F. Leitner, who coordinated the whole presentation in the most representative Beethovenian style, received much praise.

■ One concert after another. The Petits Chanteurs à la Croix de Bois and the Compagnons de la Chanson gave two recitals at the Pleyel hall. They were such a success that they were engaged for a third concert that likewise filled the hall with a capacity crowd. The energetic personality of Msgr. Maillet, conductor of Petits Chanteurs, continues to amaze everyone. Beautiful songs skilfully harmonized and sung with a loving care for the smallest detail by the young soloists were particularly noted this year. Les Compagnons de la Chanson, too, is an excellent ensemble and one that is very entertaining.

The great Brazilian master Villa-Lobos, who honors us each year for several weeks, led the Société des Concerts du Conservatoire in a program of his own works. His 8th Symphony was premiered, and can be described as a strong and solemn work whose strict counterpoint becomes mellow through the use of a solo viola. The Bachianas Brasileiras No. 3 for Piano and Orchestra was interpreted in a masterful way by the Brazilian pianist, Yara Bernette.

Concerts regularly organized at the Theatre Marigny by the famous company J. L. Barrault, Mr. Renaud are again being presented this year. Still under the direction of Pierre Boulez, one of the young French composers rallying behind the Schoenberg school, these concerts are attended by the elite of Paris' artistic world. The first two concerts were devoted to Webern and Schoenberg. Numerous selections were drawn from the first composer's output, starting with Op. No. 5, a youthful work, to his Variations Op. 30, his last orchestral work, marking the pinnacle of a technique to which he had devoted all his life. Schoenberg's Serenade (Op. 24), one of the first works to which the composer applied his 12-tone technique, is softened by a romantic lyricism which Schoenberg never abandoned completely. These two concerts were conducted by Herman Scherchen, a great specialist in this kind of music. Another evening consecrated to Ars Nova juxtaposed the Messe by G. de Machaut (XLV Century) with the Kammerkonzert by A. Berg and the Canti per 13 by Luigi Nono. Nono owes something to the 12-tone technique, but as a good Venetian he cannot help being a colorist and a Latin, above all. But the great event offered by this organization was the French premiere of the L'Ivre D'Orgue by Messiaen, seven pieces in which the famous composer sums up what he has written with a most audacious rhythmical conception.

Also, I want to mention the second Symphony by Tony Aubin presented at the Concerts Colonne by P. Dervaux, and the String Symphony by M. Delannoy played by the National Orchestra under the same conductor. These two new works reflect through different means the classic temperament of their authors.

■ Les Amis de la Musique de Chambre (Friends of Chamber music), a society founded recently in Paris by Alfred Loewenguth, sponsored the premiere in Paris of Karl Weigl's String Quartet, on April 23, played by the Loewenguth Quartet. The work was presented in New York by the same ensemble at one of two concerts given at the Public Library of New York.

■ Last-hour news: at the Théâtre des Champs Elysées, Menotti's *Amahl and the Night Visitors* and *The Medium* were produced. Claude Renard, who took the part of Amahl, has a charming voice and plays with engaging naturalness. *The Medium* was staged by Marie Powers, the ever-persuasive Mme. Flora. But, I could not say that I like either the subject matter or this kind of music.

SUZANNE DEMARQUEZ

LONDON

■ Elizabeth Schwarzkopf gave her only London recital this season at the Festival Hall—which was packed, including standees and an overflow in the orchestra seats. She was at the height of her powers on this Sunday afternoon. In songs by Schubert, Brahms, Strauss and Wolf, she realized perfection of style and supreme artistry.

■ Hindemith, on a visit to London, conducted the R.P.O. in his "Die Harmonie Der Welt" — a Symphony written in 1951 and based on material for an opera as yet unfinished. The three movements are styled Musica Instrumentalis, Musica Humana, and Musica Mundana, and the work refers to the life of the old astronomer Johann Kepler. It was impressively interpreted and the polyphonic texture and orchestral coloring are masterly.

■ Barbirolli brought the Hallé Orchestra to London for two concerts at the Festival Hall, and at the first introduced the fourth Bachianas Brasileiras by Villa-Lobos. The Second Concert was Mozart (*Seraglio* Overture and Eine Kleine Nachtmusik) in a short first half—followed after the interval by Mahler's epic Ninth Symphony. This gigantic work, until recently, has been rarely heard in Britain, but during the past 12 months has been played five times, commencing with Kletzki and the Philharmonia, followed by Barbirolli and the

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Hallé. It was twice heard in Manchester, and also by the same organization at last year's Edinburgh Festival. Now at last the Hallé have played the work in London and the Festival Hall audience acclaimed this masterpiece with enthusiasm. It is only occasionally that Mahler's Symphonies are played in this country under one of our native conductors. It is an open secret that Barbirolli has for some time made a close study of it: he is an especially romantic interpreter of Austrian music.

■ At the International Celebrity Concert with the Philharmonia Orchestra, the conductor was Rafael Kubelik (who is to make his debut at Covent Garden next month in a new production of *The Bartered Bride*). It was with the sparkling overture to this opera that he commenced this program, followed by the Bartok Concerto for Orchestra. This was Bartok's first composition after he took up residence in the U.S.A. in 1940: it is increasingly popular in England, largely through the enterprise of visiting conductors.

In the second part, Gina Bachauer played the Brahms B-flat Piano Concert. Performed here by three different pianists in the course of a week (and two studio broadcasts in addition), and though admittedly one of the masterpieces for piano and orchestra, this surfeit surely calls for more cooperation between managements. It is nine years since Miss Bachauer first came to England and enthralled us by her incomparable artistry, formidable technical powers, and delicacy of touch. She gave an incandescent reading of the work.

ARTHUR NOTCUTT

BERLIN

■ After the operatic warfare of last January opera once more made the front page of Berlin and German newspapers with the resignation of Kleiber as chief conductor of the East-Sector Staatsoper Unter den Linden even before he was actually in charge of that post. Losing him means losing the most important man the Staatsoper people were reckoning with. It is a very severe blow to this institute, which has long suffered from the lack of an overall responsible artistic personality. Both East and West Sectors are guessing around for the real reasons of this resignation (the one given by Kleiber himself in his letter to the intendant, is considered only a pretext). Everybody is certain that there must have been political disagreements, but nobody knows their precise nature. Meanwhile Kleiber has declared that he is not going to conduct in West Berlin either because of the "stupid" cultural politics of the West Berlin Senate. As possible successors of Kleibr at the Staatsoper, Abenroth and Keilberth are discussed. Now, as if to refute those voices which have prophesied the immediate ruin of the Staatsoper, a refurbished *Arabella* at the old house proved that there are some resources left. New singers included Gisela Behm as Arabella, Ingeborg Wenglor as Zdenka, Gerhard Niese as Mandryka, and Helmut Meinokat as Matteo. The performance was conducted by Hans Löwlein.

■ At the Städtische Oper a new production of *Parsifal* has been mounted by Wolf Völker on a stage stripped of all unnecessary sets, with very decent suggestions of scenery (he did a production on a similar scale years ago at the East Berlin Staatsoper, so that it is unjust to maintain that he has tried to imitate the new Bayreuth). Together with Wilhelm Reinking as designer, he found some convincing and memorable solutions for the first and third acts, while the second act—and especially the scene of the flowergirls — left something to be desired. The lighting often achieved marvellous effects, sometimes it seemed more timed to the score than the conducting of Richard Kraus, who took over the baton from Arthur Rother in the performance I heard. His reading lacked that spaciousness which *Parsifal* needs more than any other Wagnerian opera, and coordination with the staging was not always what it might have been. I did not care much for Helene Werth's Kundry, but it must be acknowledged that her voice is better suited to this part than to any other role she has undertaken so far. On the conventional side were Mathieu Ahlersmyer's Klingsor and Wilhelm Lang's Titurel, while credits must be payed to Hans Beirer's strong-voiced, though not always clearly focussed Parsifal, to Josef Greindl's worthy Gurnemanz, and to Dietrich Fischer-Dieskau's gripping portrayal of Amfortas.

■ The Berliner Philharmoniker, back from America, was received with tremendous applause in two concerts at the Titania Palast, in which Karajan conducted the "Haffner" Symphony, Strauss' "Til Eulenspiegel," and Brahms' Second. The Berlin Senate has now approved of the contract which makes Karajan the chief conductor of this orchestra for life. He received it from the Senator of Culture on the evening of his 47th birthday. On this occasion the question of a new permanent home for the Philharmoniker again came up for discussion. . . . The RIAS was conducted during the last weeks by Gustav König (with Robert Casadesus) and Georg Solti (with Christian Ferras). . . . The Berlin debut of the American pianist Abbey Simon was a great success, wholeheartedly emphasized by the press of this city.

■ Of course here as everywhere Easter ushers in a big wave of *musica sacra*, centering on the performance of the great Bach works. The "St. Matthew Passion" was delivered twice; by the Leipzig Thomaner Chorus under Günther Ramin, and by the Berlin Singakademie under Mathieu Lange. Günther Arndt was the conductor of the "St. John Passion," sung by the combined RIAS Kammer and the Berlin Motetten choruses. The performance of Ernst Pepping's "Passion Report of St. Matthew" has become already a tradition. As always, this difficult but strangely gripping *a cappella* work received an exquisitely balanced performance by the Spandauer Kantorei, led by Gottfried Grote.

■ William Steinberg scored a great success at a Frankfort Museumskonzert. His program included the Toccata for Orchestra by Piston, Beethoven's Fifth, the Schumann cello concerto (played by Pierre Fournier), and Strauss' "Til Eulenspiegel," after which he was presented with a document which declared him an honorary member of the Frankfort Städtische Bühnen (Frankforters remember him very well under the name of Hans Wilhelm Steinberg, when he was a conductor at the Opera from 1929 through 1933). The Landestheater Darmstadt staged a Stravinsky double-bill, made up of *Persephone* and *Les Noces*. The Hamburg Staatsoper undertook a triple bill with *A Soldier's Tale, Oedipus Rex*, and *Renard*, and later added Honegger's captivating *Adventures of King Pausole* to its repertory. . . . With the combined forces of the NWDR broadcast stations in Hamburg and Cologne, the first German concert performance of Milhaud's *King David* took place. In its new, severely condensed form—

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Milhaud himself agreed upon the incisive cutting—it lasts now no more than two hours; the outlines of this mammoth work are clearly defined and the reception was much friendlier than the one given its first stage performance at La Scala earlier this season. With Clara Ebers, Hermann Prey, Hans Herbert Fiedler, and James Pease in the main parts, Hans Schmidt-Isserstedt realized a monumental and dignified rendering. . . . The last premiere of the Munich Opera has been Charpentier's *Louise*, sung by Leonie Rysanek, conducted by Knappertsbusch. . . . Successful productions of Alban Berg's *Wozzeck* have been mounted recently at Hanover and Kassel. HORST KOEGLER

VIENNA

■ The outlook for the Vienna Philharmonic Orchestra is brighter. Raphael Kubelik, after heading this orchestra on its tour through Western Europe, conducted again in two concerts in Vienna. Although the Philharmonic has not officially nominated its conductor, Kubelik (the newspapers have said it) is tacitly recognized as the rightful successor to Wilhelm Furtwaengler. Under no other conductor has the orchestra played with such ambition and beauty of tone. Dictators like Herbert Von Karajan, for instance, have always experienced difficulties with this orchestra; but, Kubelik's secret lies in the freedom he allows his musicians and the enthusiasm he instills in the music. Under Kubelik's magic wand, the Vienna Philharmonic even played Gustave Mahler's First Symphony with a love and enthusiasm seldom heard. In one of his two concerts, Kubelik introduced the Viennese audience to his wife, Ludmilla Bertlova, who played the Dvorak Violin Concerto with great success.

Conductor Carl Schuricht in one concert of the Vienna Philharmonic led Bruckner's Ninth Symphony with great beauty and accuracy, if sometimes a bit too objectively. Nevertheless, he is a conductor of prime importance. The same cannot be said, without reservations, of Joseph Keilberth, who led Brahms' "German Requiem" much too fast and with a superficial and crude approach. This certainly was the worst performance this work experienced in Vienna, where a great tradition for its interpretation exists.

■ One of the most prominent musical events in March were two recitals by Friederich Gulda, who for the occasion revisited his home town. He has now engaged a sound engineer to tape all of his recitals. These recordings not only serve as a self-checking device, but are intended to incorporate all of his best and most definitive performances that are in his piano repertoire to date, as well as those forthcoming.

Other soloists to be mentioned were two pianists — the Norwegian, Kjell Baekkelund, and Alexander Jenner, both students of Gulda's teacher, Professor Seidlhofer.

A most interesting recital of Arnold Schoenberg's "Variations" (Op. 46, originally written for organ) received its first performance in a two-piano version given by the American duo-pianists Celius Dougherty and Vincenz Ruzicka. Both were also soloists at the second "American" concert, which featured William Strickland conducting a Symphony by Henry Cowell that met with particular success.

Most performances of contemporary music are offered over radio broadcasts. Schoenberg's Violin Concerto with Andre Gertler; Wolfgang Fortner's "Movements" for Piano and Orchestra (with the brilliant performer Carl Seeman) and the Stravinsky Symphony in C Major (1940) received their Vienna premiere in these concerts given by the Vienna Symphoniker under Michael Gielen and Kurt Richter. Ancient music, on the other hand, was surpassingly well represented in a concert given by the famous Virtuosi di Roma under Renato Fasano.

■ The only novelty of the Vienna Opera was a revival of the old production of Aubert's *Fra Diavolo*, now being played at the Volksoper. It was a vivacious and fresh performance, the like of which we do not often hear anymore at the Vienna State Opera.

A still more interesting program was offered by the Opera in Graz, which produced Carl Orffs' *The Moon*. This magnificent comedy is just as little of an opera in the traditional sense as were *The Bernauerin* or *Antigone*. It reveals Orff as a most humorous and original composer, whose work aroused the audience's enthusiasm through its liveliness and intrinsic strength.

DR. ERICH JANTSCH

TORONTO

■ This year the Royal Conservatory is presenting both the complete cycle of Beethoven Quartets and the Violin and Piano Sonatas. The quartet cycle was given at the end of March by the famous European ensemble, the Vegh String Quartet. It was gratifying to note that overflow houses prevailed at every concert. Admittedly, six evenings of Beethoven is a strenuous dose for even the most experienced and devout chamber music fan. Nevertheless, the careful programming, whereby usually an early quartet was mixed with a medium or a late one, helped in keeping the audience's interest high. The Vegh group has been together for 15 years and show this in their fine ensemble playing. Their approach to Beethoven is almost religious. The over-all impression was good, but there is no denying that the Quartet members are weak as technicians, weak to the point where the notes themselves are just not played accurately enough. Most of the blame rests with Sandor Vegh, who possesses a small tone, and suffers from imperfect intonation a good deal of the time. A strong leader, with a personality to go with it, Vegh hampers the group because of his own difficulties in playing the violin. Still, the group is an excellent one if we overlook these shortcomings, and they surely treated the masterpieces well.

■ The CBC Symphony has been doing a welter of new works on its regular Monday evening programs. Ettore Mazzoleni conducted the Canadian premiere of Racine-Fricker's First Symphony on Mar. 21. A Shostakovich-like work, I found it powerful and neo-romantic in conception, a symphony that would certainly merit many more hearings. Much the same can be said for the premiere of Arthur Honegger's Fifth Symphony given on April 4 by the orchestra under the baotn of Paul Scherman. The symphonic form is not a dead one if composers like the above can still write symphonies like these. In memoriam of the Easter season Nicholas Goldschmidt conducted the final scenes from *Parsifal* on April 11, adding the CBC chorus and soloists for the occasion.

Heinz Unger conducted a special program dedicated to Mahler on the CBC on March 30. Excerpts from different works were heard and several incidents from Mahler's life were dramatized, all making this one of the most interesting two and one half hours our CBC Wednesday nights have had in quite a while. Unger's York Concert Society gave its first concert on Mar. 24, and one of the works heard was Bloch's new Second Concerto Grosso. In July, Unger will conduct one of the British Columbia Electric concerts in Vancouver, and several for the CBC in Winnipeg and Vancouver. EZRA SCHABAS

INTERNATIONAL NOTES . . . . . .

The first performance in Germany of **Charles Ives'** Second Symphony was given by the RIAS Symphony in Berlin on April 27, under the direction of **George Barati,** conductor of the Honolulu Symphony Orchestra. . . . **Artur Schnabel's** Rhapsody for Orchestra has been accepted for performance at this year's I.S.C.M. Festival at Baden-Bawen, Germany (June 17-21). . . . **Julius Katchen,** American pianist, was soloist with the BBC Orchestra under Sargent in Brahms' First Piano Concerto. Replacing Iturbi, he was also soloist with the London Symphony Orchestra in Mozart's D Minor and Liszt's E-flat Major Concertos. On Jan. 31, 1956, he will play the world premiere **of Michael Tippett's** Piano Concerto in Birmingham, England, and its first London performance in March of the same year. . . . The Ministry of Art

of the Netherlands has invited **Szymon Goldberg,** Polish-born violinist, to be permanent musical director of the newly created Netherlands Chamber Orchestra. The ensemble has already been engaged to appear at the Holland Festival in May, and later in the summer the at Edinburgh Festival. . . . On May 1, the **Symphony of the Air** leaves for a seven-week tour of the Far East under the sponsorship of the International Exchange Program of ANTA. The tour will include five cities in Japan, Seoul, Taipei, Hongkong, Manila, and Honolulu, and will include a number of concerts for American military personnel. **Walter Hendl** and **Thor Johnson** will serve as co-conductors. . . . In his seventh post-war tour of Europe, pianist **Andor Foldes** chalked up 68 concerts in nine countries. . . . **Camilla Williams** made her debut with the Vienna State Opera in the title role of "Madama Butterfly" on April 16. She is the first Negro artist to appear with the famous opera company.

DECEASED

■ HARL McDONALD, Mar. 30, while helping in the direction of a film on orchestral music in Princeton, N. J. A composer of more than 200 works for orchestra, chorus, and instrumental ensembles, McDonald had been manager of the Philadelphia Orchestra since 1939. He was noted as a research worker in the science of musical acoustics and the measurement of sound and was a member of the fraternity Sigma XI. An expert pianist and performer on many instruments, the Colorado-born musician attained a position of eminence in study and performance here and in Europe, where he attended the Conservatory of Music in Leipzig.

■ DR. ALEXANDER LESLIE, founder and director of the Springfield Orchestra Association, on Feb. 23. A graduate of the New England Conservatory, Dr. Leslie continued his training in conducting under the late Serge Koussevitzky and Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra. In 1938, he founded the Pioneer Valley Symphony and eventually the Springfield.

■ CARL J. VOSBURGH, the well-known manager of the Cleveland Orchestra, a few weeks after returning from the February tour of Eastern cities. He joined the staff of the organization in 1923 and was for some years active as manager of Severance Hall, succeeding to the added managerial post on the retirement of Adella Prentiss Hughes in 1933. Last year, Mr. Vosburgh became manager of the Summer "Pops" Concerts with which the Orchestra, now numbering 100 players, amplified the year-round activities, increasing the over-all season, under Mr. Vosburgh's supervision, to a total of 40 weeks. He was also Secretary of the Musical Arts Association.

(Continued from page 11)

fun. To my surprise, the first song caught on in the popular field, and one little tune grew into nearly 200!"

Fifty of these have been recorded—"My Heart," premiered last May in the Carnegie Pops Heart Fund Consert starring Eddie Fisher, was recorded by Cavalcade; Mercury's disc of "Tulips in Springtime," which was first listed as an art song, "When Love Is New"; a song based on the Saint legend of the Lady in Blue and written especially for the Catholic schools, are outstanding numbers among the gay waltzes and ballads. A symphonic poem, "Tropical Nocturne," was programmed recently by the New York Philharmonic-Symphony, with D'Artega conducting.

"In the African piece," Mrs. Harkness said, "I began the compositions as Preludes, but they evolved into a five-part work. This is not intended to be actual African music. It is just what it says—an impressionistic tonal picture."

A six-week hunting safari through Kenya inspired the work. "The trip was even more exciting because it was just at the outbreak of the Mau Mau trouble. We had army-car transport back to our planes, and I confess I was scared—the first thing the killers always did was to burn and destroy an airport."

Back on Park Ave., amid a socialite's life of luxury and pleasant duties, "Betty" Harkness experienced a certain restlessness that drove her to her piano and manuscript table to set down what she had heard in a land of ancient and unfamiliar customs. The resulting lovely music will be premiered under D'Artega's direction at Carnegie Hall on May 26. The dedication is to Mrs. Harkness' husband, the late William Hale Harkness, who was with her on safari.

She protests that her days are definitely over-crowded with her studies, work, and projects. But the slim, musically gifted young woman, with the quick wit and the flash of jewel-blue eyes, has commenced to develop another talent—one for sculpture. The photograph of Mrs. Harkness, on page 11, with her clay model of a Masai blood-and-milk-fed chieftain is proof of the swift and eloquent use of her slender hands.

Listening to recordings, chatting about Africa (from Allan Quartermain to Alan Paton), I had far outstayed my interview hour. It was the Mynah bird (a family pet) who brought me back to a sense of time and place. Piercing wolf whistles indicated his impatience with us. Finally, when he repeatedly called "Goodby, Goodby," I accepted the hint, with a promise that I might return another day and listen while Africa speaks in clear and tuneful sound.

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HERE and THERE

■ If you should call the **Giulio Gari** phone number to congratulate the Met tenor on his success in Cleveland—he stepped in at an hour's notice as Canio replacing an ailing colleague in "Pagliacci," and the wires are hot with raves—and if you get a chirp and a whistle, don't think you are getting "the bird" and hang up. Actually it will be the family "boss," an uninhibited parrakeet named Skippy. Since his development of a singing voice Skippy brooks no rivals—not even his favorite tenor. He insists on going with Gari and the very pretty Mrs. Gari on all tours—possibly to keep in singing form. Skippy will join the Met tour next week in Boston. Actually, slang permitting, jumping in for a major role is not a thing for Giulio Gari. He has ready for emergencies 30 leading roles, and I dare not compute the number of accessory ones.

GIULIO GARI *as Prince Calaf in* Turandot

In the next-to-last week of the Met's NYC season he sang "Aida," "Arabella"—"so many notes," he complained—and the next day, "Faust." Vacation will be short for him this year. A few weeks fishing in the big waters near Miami, then the Garis take off for Cincinnati, where the tenor will be heard in two "Aida" performances and two "Turandots." Prince Calaf was one of his celebrated assignments during his seven-year stint at New York's City Center.

■ **Mary Maiuzzo,** whose soprano voice is equal to top and mezzo roles, was engaged for the Second Lady in "Magic Flute," Bertha in "The Barber" (Rossini), Inez in "Il Trovatore," Alice in "Lucia," Mercedes in "Carmen," and Curra in "La Forza del Destino" with the Amato Opera Company. She lists also two Mercedes hearings in the "Carmen" broadcast by the Godino Opera over stations WFUV-FM and WEVD. Miss Maiuzzo sang in the Catalani Mass presented on Easter Sunday in Town Hall and with her teacher, Elsie Restell, is now preparing a concert program, scheduled for the fall.

■ Blonde and beautiful **Claire Barlow** (she can sing too) has returned from a series of recitals in Canada. Among other favored spots, Ottawa and Pembroke heard and saw this "lovely." During the past season the soprano has appeared in several operatic roles singing the title role in "Lucia," and the Queen of the Night in Mozart's "Magic Flute." She is currently busy preparing to follow up her successful New York debut recital of March, 1954, with a second program scheduled for early fall.

■ **Jan Peerce,** another of our favorite tenors (and what a lovely job he did with the Bach Aria Group at Town Hall!), broke his own stupendous record with an almost uncountable SRO recital audience in Vancouver's Civic Auditorium, April 2. After the spring tour of our resident company, the Met, he leaves for Prades, France, to offer, with the Bach Aria Group, his great artistry.

■ **Anna Russell** is now "down under" filling engagements for the Australian and New Zealand Broadcasting Commissions. Originally booked for 62 concerts, the singing-comedienne's popularity in the Antipodes has caused an urgent demand for added dates. These will be difficult to set, as Anna comes back to the U.S. for appearances with the Cincinnati, Seattle, Oklahoma City, and National Symphonies. There will be two hearings of the "diva" in NYC next season—an All-Request program, and a second concert with all new material in which she will be accompanied by the Anti Antiqua Miserable Musici ensemble at Town Hall, Nov. 27 and Dec. 17. (I hope this means a Christmas gift of tickets for a deserving reviewer.)

■ Congratulations in order: **Byron Janis,** American concert pianist, and his young British born wife, June Dickson Wright, announce the birth of a son in Chicago, Mar. 20. The couple were married in December, 1953, following Mr. Janis' successful concert debut at Royal Festival Hall, London. . . . A notice, elaborately set up, announces the debut of **Louise Anne Bloomfield** at Teatro Ospedale in Rome, Italy. Salvator Mundi presented this premiere of Opus I by Theodore and Margery Bloomfield on Mar. 9, Dr. Giorgio Salerni, conducting. A press note lists "full symphony orchestra, with dramatic soprano obbligato."

■ The Directors of our local lyric theatres are currently in the news. **Dr. Joseph Rosenstock,** of New York City's fine young opera group, has been engaged as one of the principal conductors of the 1955 International Music Festival in Holland. For his first appearance in the Netherlands, Dr. Rosenstock will lead five performances of Mozart's "Nozze de Figaro," and four of "Don Giovanni."

JUNE KELLY, *just back from a successful European tour and readying her summer schedule of recitals, divides her time between getting a new program in shape ("American Scene in Opera") and touching up her well known "American Scene in Song." After a brief vacation (browsing in her well-stocked music library, or swimming off Southampton), she'll be on tour again, cross-country and Europe.*

■ A flash from Giesen and Boomer announces the signing of eminent **Rudolf Bing** for a series of lectures, scheduled to start in the near future and to continue during the coming year, whenever the Metropolitan Opera General Director has available time out. Information as to subjects and dates will be forthcoming at an early date.

■ Tour News tells us that **Zino Francescatti** finished his U.S. stint with California engagements, stopping en route to appear as guest soloist with the Chicago, Denver, San Francisco, Los Angeles, El Paso, New Orleans, St. Louis, Miami, Cleveland, etc., etc., etc., orchestras. Back for the N. Y. Philharmonic, April 2 and 3, playing the Chausson "Poème" and Lalo "Symphonie Espagnole," the violinist sailed April 6 for a European tour. He will act as a judge in two major violin contests—the Queen Elisabeth of Belgium International Competition in May in Brussels, and the Jacques Thibaud Competitions in Paris in June. The Summer Festival program in Edinburgh and Grenada list Mr. Francescatti; he will also play in the capitals of Great Britain and the Continent.

Going the other direction is world-famous **Jascha Heifetz,** who on concluding his transcontinental schedule with the Mar. 15 concert in San Francisco, left for Latin America. Mr. Heifetz will be heard in recital in Costa, Rica, Colombia, Venezuela, Peru, Chile, Uruguay, Brazil, Puerto Rico, the Dominican Republic, and Cuba. M.C.

RECENT PRIZEWINNERS

■ 21-year-old Ramiro Cortes of Los Angeles is the winner of the **Tenth Annual George Gershwin Memorial Contest** for the best original unpublished orchestral composition by a young American composer. Mr. Cortes' prizewinning composition, "Sinfonia Sacra," had its world premiere under the baton of Dimitri Mitropoulos and the N. Y. Philharmonic Orchestra on April 9. At this concert Cortes was presented with the $1,000 Gershwin Award. Mr. Cortes is a senior music student at the University of Southern California. He resides with his mother, Mrs. Elvira C. Good of Los Angeles. Cortes was born in Dallas, Texas, and raised in Denver, Colorado. He attended the University of Denver for his first year of college.

■ Bernard Rogers, composer, has been named winner of the $1,000 prize awarded by the **Musical Fund Society of Philadelphia** for a choral-orchestral work. Mr. Rogers is head of the composition department of the Eastman School of Music. His prizewinning composition, "The Prophet Isaiah," will have its first performance by the Musical Fund Society on a date to be announced.

■ A community music organization has combined its efforts with an anonymous donor to award $4,500 in prize money to four American composers for original works. The **Midland Music Foundation,** Midland, Michigan, sponsor of the competition, has just announced the winners of its First Annual Composition Contest. Winner of the $2,000 first prize is Harold Blumenfeld, assistant professor of music at Washington University, St. Louis, Missouri, for his composition, "Elegy for the Nightingale." Second prize of $1,500 was awarded to Maurice Baron, of Oyster Bay, Long Island, New York, for his "Variations on 'L'Amour de Moy.'" Two compositions tied for third prize of $1,000: "An American Poem," by Jack Meakin, Hollywood, California, and "Symphonic Movement," by Dr. Leon Stein, of DePaul University, Chicago.

■ The Board of Directors of the League of Composers - I.S.C.M. announces that Stefan Wolpe, composer, of **The Rodgers and Hammerstein Commission** for 1955, has been awarded its annual commission, which this year calls for an orchestral work of approximately 20 minutes in length.

The National Composition Contest Award of $500, offered annually by ENRICO LEIDE, *conductor of the American Symphony of New York, is presented by Dr. Leide (right) to* DALMAZIO SANTINI *of Larchmont, N. Y., for his symphonic prelude entitled "White Peaks of Forca." Two performances of a prizewinning work by the American Symphony are included in the award. The Santini work was featured in a program at Hunter College on Mar.* 18, *at which time the award was presented.*

In previous years the following composers have been commissioned by the League of Composers through these grants: Samuel Barber, Leon Kirchner, Irving Fine, Aaron Copland, and Henry Cowell. This year the commission is being given through the recently merged League of Composers-I.S.C.M.

Since his arrival in America, Mr. Wolpe has been Head of the Composition Department at the Philadelphia Music Academy and Music Director of the Contemporary Music School in New York. For the past three years he has served as Musical Director at Black Mountain College in North Carolina.

■ James Kellum Smith, President of the American Academy in Rome, has announced the award of 13 **Rome Prize Fellowships** for one year each, beginning Oct. 1, 1955. The total value of each fellowship is approximately $3,000, including stipend, travel allowances, free studio and residence at the Academy. The winner for Musical Composition is Stanley Hollingsworth, Philadelphia, Pa., of the Curtis Institute of Music faculty.

■ Mid-February premieres in New York City and Washington, D. C., marked a milestone for **Sigma Alpha Iota's American Music Awards** program, when three new compositions in the Sigma Alpha Iota Modern Music Series were presented in first performances. On Feb. 17 two choral works were presented by Margaret Hillis, conductor, with a Sigma Alpha Iota choral group at Carl Fischer Concert Hall in New York City—Norman Dello Joio's "Adieu, Mignonne," and "The Fall" by Francis J. Pyle. The Albeneri Trio premiered a new Piano Trio by Ross Lee Finney at the Coolidge Auditorium, Library of Congress, in Washington, D. C., on Feb. 18. All three composers are judges in the current American Music Awards composition contest, and the three works to be premiered are being given to the fraternity for publication by Carl Fischer, Inc., in the Sigma Alpha Iota Modern Music Series.

■ The Concerto Grosso, for Four Solo Instruments, Coloratura Soprano and Orchestra by the New York composer, Frederick C. Schreiber, has been chosen by Fritz Reiner, conductor of the Chicago Symphony Orchestra, as the winning work in the first composers' contest sponsored by the **Artistic Advisory Council.** Mr. Reiner and the Chicago Symphony gave the Concerto its first performance anywhere on Mar. 3 and 4.

■ The prizewinning work in last season's **Eurydice Chorus Competition** was given its Philadelphia debut in the Art Alliance Auditorium on April 5. The composition, Missa Brevis, Kyrie-Gloria, for three-part women's chorus and piano, is from the pen of Ramiro Cortes, 21, of Los Angeles. Last month the young composer added another honor to his collection: the 10th annual George Gershwin Memorial Composition Contest.

■ The Board of Judges of the **Lili Boulanger Memorial Fund** have announced the winner of their annual Award—Easley R. Blackwood, Jr., a young composer born in Indianapolis and at present studying in Paris. The Judges of the Fund are: Nadia Boulanger, Aaron Copland, Alexei Haieff, Walter Piston, and Igor Stravinsky.

■ Richard Loucks, assistant professor of music at Pomona College, was notified that his anthem, the 117th Psalm, has been chosen as the winning composition in the **Anthem Contest** sponsored by the Choir of the First Methodist Chuch of Hollywood of which Dr. Norman Soreng Wright is Organist-Director. The first performance of this anthem was given at the concert of contemporary works presented by the Hollywood Choir on Palm Sunday evening, April 3.

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■ The Musicians Club of America is very gratified at the result of the **National Songwriters Contest** which they sponsored. Over 1,000 entries were submitted from almost every State in the country as well as Latin America and Europe. Eight winning songs were selected by the judges.

The judges awarded first prize to Mr. Paul Stark of Chicago, and the prize-winning poem award to Miss Ruth Stark from Indiana, who now makes her home in Miami. Third prize to Miss Marguerite Michaud of Miami. Fourth place was awarded to Mr. Vick Peteryl of Naperville, Illinois. Fifth place was awarded to Mrs. Charlotte Kirshbaum and Jim Norbert of Chicago. Sixth place was awarded to Thomas E. Creed, of Cima, California. Seventh and eighth places were awarded Donald Luckenbill and Howard Storm of Oyster Bay, New York.

■ A preliminary jury, consisting of Wayne Barlow, Louis Mennini, Howard Hanson, and Bernard Rogers, has selected four orchestral works from those submitted in competition for the **Serge Koussevitzky Prize.** The works selected are: "Opus Musicus," by John Boda of Tallahassee, Florida; "Sinfonia—Expression for Orchestra," by Robert Hall Lewis of Fort Defiance, Arizona; "The Masks," by Ronald Lo Presti of Williamstown, Massachusetts; and "Symphony No. 1, in one movement," by Patsy Peter Sacco of Hornell, New York.

■ Winners of the prize awards offered in the **Florence B. Price Memorial Organ Composition Contest** have been announced by The Chicago Club of Women Organists and Helen Searles Westbrook, contest chairman, as follows: first prize to Mr. Frederick C. Schreiber (New York City) for his "Capriccio for Organ"; second prize to Jack C. Goode (Wilmette, Ill) for "Processional"; third prize to Ellen Jane Lorenz (Dayton, Ohio) for "Antiphon"; and fourth prize to Robert W. Jones (Pasadena, Cal.) for his "Fantasie on a Hymn Tune." Leoni Thomas Filas (Chicago) received honorable mention for his "Organ Toccata." The cash prizes were made possible through the generosity of Mrs. Florence Price Robinson, in memory of her mother, Florence B. Price, well-known American composer.

■ American pianist John Browning and Canadian violinist Betty-Jean Hagen were named as the winners of the 16th annual competition for the **Award of the Edgar M. Leventritt Foundation.** A jury comprised of leading luminaries of the music world reached its decision after a close race. Malcolm Frager, young Missouri-born pianist, was named runner-up.

John Browning, a pupil of Rosina Lhevinne, is currently a student at Manhattan's Juilliard School of Music. Miss Hagen, a native of Edmonton, Alberta, Canada, voted Canadian Woman of the Year in 1953, is a graduate of the Royal Conservatory of Music in Toronto.

■ Winners from the studio of Robert Long in the **National Federation of Music Clubs** are Joan Volek, coloratura soprano, and Warren Hays, tenor. Both, as first-place winners in the State and District Student Divisions, will appear in the National finals in Miami, Fla.

CARMINE JOHN FIORITO, *18-year-old basso from the Kittain-Chaliapin Studios, is this year's winner of the $500 Westchester County Music Award, awarded annually by Edward and Harold Drimmer of Mt. Vernon, N. Y. Fiorito appeared as soloist with the Westchester Symphony on Mar. 26 in a program of oratorio and opera selections.*

■ A 24-year-old piano student at Juilliard School of Music was named winner of the **Duluth Symphony Orchestra Contest** held Jan. 7 and 8. He is Daniel Kunin, Minneapolis, Minnesota, and he played with the orchestra, under Hermann Herz, on the Mar. 25 concert, performing his competition selection, Prokofiev's Third Piano Concerto.

■ At the opening ceremonies of **Philadelphia's 1955 Festival of Arts** at the end of February, the Mayor, Joseph S. Clark, Jr., presented citations to seven Philadelphians "who have brought glory to Philadelphia through their pre-eminence in art." Three musicians were among the seven artists who received the engraved certificates, together with silver salvers, in the presence of over 15,000 persons in the Great Hall of the Philadelphia Museum of Art on the Parkway. They were Marian Anderson, contralto; Eugene Ormandy, conductor; and Edna Phillips, harpist.

■ The **New York Singing Teachers Association** held the final auditions for its second Town Hall Recital Award on April 12. The recipient for a recital at Town Hall on Sept. 28, 1955 is Beatrice Krebs, contralto, as announced by Constance Eberhart, Chairman of the committee in charge. The final judges were Martha Lipton, Ruby Mercer, Robert Russell Bennett, and Frederick Jagel.

SCHOOL NEWS

By GID W. WALDROP

ALLAN DAVIS (*right*), *recently appointed to succeed* ROBERT WARD (*left*) *as Music Director of the Third Street Music School Settlement in New York City, will be the sixth director in the 62-year history of the School, which was the first of its kind in America. Mr. Davis was previously on the faculties of the Cincinnati Conservatory, the State Teachers College in New Paltz, N. Y., and Queens College, and will continue as contributing editor of* Musical Courier *and* The Review of Recorded Music. *Mr. Ward is now director of publicity and administrative assistant to the president of the Juilliard School of Music.*

COLLEGE OPERA PRODUCTIONS

Carmen and Gilbert and Sullivan At University of Houston

On Mar. 17 Bizet's *Carmen* was presented by the University Opera Workshop, Bruce Spencer King was the director, Stanley Hamilton the stage director, and Tom Boyd the technical director. On Mar. 18 and 19 soloists from the University's Music Department, in collaboration with the Gilbert and Sullivan Society of Houston, gave a presentation of *Trial by Jury*. Dr. Merrills Lewis was the musical director for this production.

***Cosi Fan Tutte* at University of Arkansas**

Five performances of *Cosi Fan Tutte* marked the first complete opera productions in the history of the University of Arkansas. Mozart's comic masterpiece was given in English by two casts from the University Opera workshop in collaboration with the University-Fayetteville Symphony Orchestra. Kenneth Ballenger was director of the production.

French Comic Opera at St. Louis Institute

The Daughter of Madam Angot, a French comic opera by Lecocq, was presented recently by St. Louis Institute of Music's Opera Department. The action of the play occurs during the last days of the French Revolution just before Napoleon's appearance. It was a time of rampant corruption and immorality. The dialogue was translated from the original French by Ladislao Vaida, Head of the Opera Department of St. Louis Institute of Music, and Nicolai Gogotzky, musical director. A narrator and a ballet were added. The Institute Orchestra, augmented with members of the St. Louis Symphony Orchestra, furnished the accompaniment.

***Lakme* at Brigham Young**

The inter-mountain premiere of Delibes' *Lakme* was presented recently during a four-day run at Brigham Young University, Provo, Utah, under direction of Dr. Don L. Earl, music faculty. The double cast for the opera, which has never been presented by any group between Chicago and San Francisco, was selected from the college opera workshop group.

Rossini's *Touchstone* Premiered In Hartford

The Touchstone, by Rossini, will be performed for the first time in America under the sponsorship of the Hartt Opera Guild in Hartford, Connecticut on May 4-7. The stage director will be Dr. Elemer Nagy. The musical director will be Dr. Moshe Paranov, head of the Julius Hartt Musical Foundation in Hartford and formerly the conductor of the Hartford Symphony Orchestra.

Sessions' Opera at Princeton

The first performances in the Eastern United States of Roger Sessions' one-act opera, *The Trial of Lucullus*, based on a libretto by Bertolt Brecht, was presented in Princeton University's McCarter Theater by the Princeton Symphony Orchestra, conducted by Nicholas Harsanyi April 29 and 30. On the program with the Sessions opera, which was first presented in the spring of 1947 at the University of California at Berkeley, was Monteverdi's *Il Combattimento di Tancredi e Clorinda*, a madrigal composed some three centuries ago for solo voices and a small orchestra.

In speaking of his opera, Roger Sessions points out, "The text of *The Trial of Lucullus* offers the most fundamental requirements of living drama. The characters, from Lucullus himself down to the characters who speak only a few lines, are human beings, not puppets or symbols."

Revival of *Merry Mount* at Eastman

The 25th Annual Festival of American Music of the Eastman School of Music of the University of Rochester will feature a full-scale revival of Howard Hanson's opera *Merry Mount*, which will be given in the newly renovated Eastman Theater on May 16 and 17, Dr. Hanson conducting, and with Bernhardt Tiede of Dallas, Texas, in the title role.

Merry Mount was commissioned by the Metropolitan Opera Association and written to the lyric poem by Richard L. Stokes. It was given its premiere at the Metropolitan Opera House during the regime of Giulio Gatti-Casazza on February 11, 1934, with Lawrence Tibbett, Gladys Swarthout, Goeta Ljunberg and Edward Johnson in the leading roles. In operatic form, it has not been produced since the end of the Metropolitan 1934 season.

Steven Barwick Appointed to U. of Southern Illinois

The University of Southern Illinois, Carbondale, has engaged Steven Barwick for the piano department faculty. Dr. Barwick is from Lincoln, Nebr., and received his undergraduate training at Coe College, Iowa; his Masters Degree from the Eastman School of Music; and his Doctorate from Harvard.

Northwestern Professor's Symphony Performed

"Solitude in the City," a symphony by Northwestern University professor Anthony Donato, was premiered Mar. 25, by the Cincinnati Symphony under the baton of Thor Johnson. The symphony, commissioned by Johnson in 1953, was performed in Cincinnati's Orchestra Hall.

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DONALD F. OHLSEN, *Dean of North Park College School of Music, and director of its well-known A Cappella Choir, is currently on tour with the choir to the Pacific Coast and intervening points. Concerts are scheduled in Seattle, Selah, and Spokane, Washington (May 1, 2, and 3); Minneapolis (May 5); and Chicago, May 12, when the tour will be concluded with the Choir's eighth annual concert in Orchestra Hall.*

Josef Lhevinne Memorial Scholarship Concert

To launch the Josef Lhevinne Memorial Scholarship Fund the Juilliard School of Music presented on Mar. 15 Mme. Rosina Lhevinne, Miss Risë Stevens and the Juilliard Quartet (Messrs. Mann, Koff, Hillyer, and Winograd) in a program of chamber music and songs which included Haydn's Quartet Op. 64, No. 5 and Dvorak's Quintet for piano and strings, Op. 81. Between the two instrumental numbers, Risë Stevens sang songs by Erich Wolff, Hugo Wolf, Brahms, and Richard Strauss, and operatic arias by Mozart, Saint-Saens and Bizet. She graciously answered the enthusiastic applause of the audience with many encores and a charming speech, in which she reminisced about her own time as a student at Juilliard and the encouragement she received by Mr. Lhevinne, who had then already predicted her meteoric career. The concert was followed by a reception given by William Schuman, president of the school, in honor of the participants of the concert, who had all volunteered their services, and especially for Mme. Rosina Lhevinne, whose 75th birthday followed this musical event within a few days. The excellence of the performances was equalled by the warmth which pervaded the entire event, devoted to the commemoration of one of the most beloved personalities ever to lend his artistic influence to Juilliard School. It was an impressive testimony of the esteem that Josef Lhevinne still enjoys among those whom he taught and even among those who have only heard about his magnificent and devoted life's work.

H. W. L.

Music Academy of the West Summer Session

July 7 is the opening date for the ninth annual Summer Session of the Music Academy of the West in Santa Barbara. The eight-week session closes Sept. 1. Twenty-one distinguished artist teachers comprise the faculty under the leadership of Musical Director Maurice Abravanel Serving as honorary officers and advisors are Madame Lotte Lehmann, Darius Milhaud, Richard Lert, and Gregor Piatigorsky. Members of the faculty and their departments are: Maurice Abravanel, Conductor of the Academy Symphony Orchestra; Jascha Veissi, Assistant to the Musical Director; Lotte Lehmann, Director of the Vocal Department; Jan Popper, Musical Assistant to Madame Lehmann and Associate Conductor; Armand Tokatyan, Vocal Technique; Shirley Sproule, Assistant to Mr. Tokatyan; Carl Zytowski, Dramatic Expression. Other appointments include Gyorgy Sandor and Emanuel Bay, piano; Gabor Rejto, Director of the Chamber Music Department; Emanuel Bay, teacher of Piano Chamber Music; and Sascha Jacobsen, head of the Violin Department. Other teachers of String Instruments are Sanford Schonbach, Viola; Gabor Rejto, Violoncello; and Milton Kestenbaum, Doublebass.

Cornell College Choir In Nationwide Broadcast

A nationwide network radio broadcast was added to the list of 23 performances given by the Cornell College Choir of Mount Vernon, Ia., during its spring tour of Iowa, Illinois, and Wisconsin March 25-April 3. The choir recorded a half-hour program at National Broadcasting Company studios in Chicago, Ill., Sunday, March 27, for broadcast Thursday, April 7.

The choir is directed by June McConlogue, a former choir member herself in her undergraduate days. She has directed the choir since 1947.

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Recording Premieres at Peabody

Charles Ives' Third Symphony, and the Suite For String Orchestra and Oboe by Richard Donovan, were recorded by The Little Symphony Orchestra under the baton of Reginald Stewart, immediately following the March 11 Contemporary Concert at the Peabody Conservatory, Baltimore, at which both works were given their initial hearing in the Maryland city. The Donovan work, with Alfred Genovese as oboist, and with the composer present for the occasion, was given its world premiere. The Ives and Donovan recordings, made under the auspices of the American Composers Alliance, will be released next fall under the Vanguard label.

Translation of Schenker Book

The only English transalation of a classic in musical theory—*Harmony*, by Heinrich Schenker—has been published by the University of Chicago Press. Though Schenker is widely recognized as a revolutionary and brilliant contributor to musical theory, none of his major works previously have been translated from the German. *Harmony*, first published in 1906, is considered the earliest complete expression of Schenker's musical ideas and concepts.

The English translation is edited and annotated by Dr. Oswald Jonas, Professor of Theory at Roosevelt University, and a close friend of Schenker.

Minneapolis College Summer Features

The Minneapolis College of Music announces two Summer Sessions beginning June 13 and Aug. 20. Special features include the 18th Annual Intensive Choral Session (July 18-23) under the direction of Peter D. Tkach, assisted by Sophia Haveson, supervisor of Grade School Music in the Minneapolis Public Schools, and Frederic Hilary, Minister of Music at Central Lutheran Church, for choral directors of colleges, churches and schools. Dr. Leo Podolsky, internationally known pianist, will conduct a three-day piano clinic June 20-22.

Mitropoulos Receives Honorary Degree

Dimitri Mitropoulos, conductor of the N. Y. Philharmonic-Symphony Orchestra, received the honorary degree of Doctor of Music of the New York College of Music, at a brief ceremony Thursday, April 7, in the Green Room of Carnegie Hall, preceding the concert of that evening. Arved Kurtz, director of the New York College of Music, conferred the honorary degree upon the conductor in recognition of his services in promoting contemporary music. As Mr. Mitropoulos will not be in New York for the music school's commencement exercises in June, the presentation was made at this time.

STUDIO NOTES

■ Blythe Owen, pianist-composer, appeared in recital in Joliet (Ill.) Township High School Auditorium in a joint program with Dushan Vojnovich, cellist. Three of Miss Owen's songs were heard in the Club Composers' Program presented by the Musicians Club of Women, as well as works by Helen Searles Westbrook, Ruth Klauber, Florence Price, Phillis Fergus, and Mariona Bard.

GRACE MCKINNEY, *mezzo-soprano, has been heard with outstanding success in recital, oratorio, and as soloist with orchestras in and around Portland, Ore., and at numerous festivals. With her husband, Charles W. McKinney, as accompanist, she has sung at Clark College, for the Progressive Teachers Association, at a Pacific University Faculty Recital, and with the Portland Symphonic Choir over the radio. Mr. and Mrs. McKinney teach at Pacific University and privately.*

■ A news release from Syracuse reports the recital given by Prof. Sidney Sukoenig in Crouse Auditorium, which offered works for piano by Buxtehude, Paradisi, Beethoven, Brahms, Strauss, Chopin, Hindemith and Poulenc. Norma Wertheim, pianist pupil of Prof. Sukoenig, gave a recital in Steinway Hall, N. Y., featuring works by Bach, Scarlatti, Beethoven, Bloch, Ravel, and Chopin. Prof. Sukoenig, who has given concerts in Town Hall and Carnegie Hall, N. Y., and has toured the capital cities of Europe, has been on the University faculty since 1948. Other recent recitals were at Onandaga Valley Academy in Syracuse, and the High School of Performing Arts in New York City. He will appear on May 1 as guest artist with the Utica (N. Y.) Symphony Orchestra in the Schumann Piano Concerto.

"Coffee" Cantata at Cincinnati Conservatory

Under the direction of Sonia Essin, Phi Beta patron and voice teacher on the artist faculty of the Cincinnati Conservatory of Music, Bach's humorous "Coffee" Cantata was presented in English for the first time in Cincinnati at a student recital at a student recital at the Conservatory of Music concert hall.

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Chamber Music Concerts by the Fine Arts Quartet to be held on June 20, 27, July 5, 11, 18, and 25. Dorothy Lane, harpsichordist, will appear with the Quartet on June 27. Members of the Quartet—Leonard Sorkin and Abram Loft, violins, Irving Ilmer, viola, and George Sopkin, violoncello.
For Summer Session Bulletin, write to George McClay, Asst. Dean, School of Music
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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ For some reason, *The Agony of Modern Music* by Henry Pleasants (Simon and Schuster, 180 pp., $3.00) has caused great excitement. I can't figure out why. As you know, the book is a blanket, and I mean blanket, condemnation of all music composed since Wagner; and Pleasants darkly hints that the process of deterioration set in with Beethoven. These are some of Mr. Pleasants' arguments: serious music is a dead art; the last really serious composer was Wagner; Stravinsky, Schoenberg, Mahler, Debussy, Bartok, and Berg are "triflers"; the modern composer has divorced himself from his society; there is more real creative musical talent in the music of Armstrong, Ellington, Gershwin, Kern, and Berlin than in all the serious music composed since 1920; jazz is the only music that has found its way back to "the basic musical elements of melody and rhythm, exploited in an original manner"; the only future of music lies in jazz.

And about this poppycock we're supposed to get excited? Now, really! Had Mr. Pleasants said that 95 percent of any music composed at any particular time will not live, he would have been right. Genius is always a rare commodity. But an age that has produced a Bartok, a Vaughan-Williams and a Stravinsky, a Bloch and a Berg, a Poulenc and a Prokofieff, is not doing so bad. Better, indeed than the jazz boys ever will do. I don't think that the Pleasants book needs any more discussion.

■ One biography is at hand—*Verdi: Miracle Man of Opera,* by T. R. Ybarra (Harcourt, Brace and Co., 312 pp., $4.75). Ybarra is nothing if not an enthusiast, and he gives a breezy account of his idol, often presenting the material in semi-fictional form (Verdi said "Giuseppina, what are you talking about over there?," as though Ybarra had been present, Boswell-like, with pad and pencil to take down direct quotations). All of the main facts of Verdi's life are present, but the writing and presentation are all on the surface. Certainly Ybarra adds little or nothing to what Toye presented in his biography, several years back; and Toye is much more thorough, comprehensive, and scholarly.

■ From England comes the first *Opera Annual, 1954-5,* edited by Harold Rosenthal (John Calder, 183 pp., $4.50). "1954-5" is a little misleading; the contents of the book concentrate on the 1953-4 season. The main emphasis in this Opera Annual is England, but correspondents from all the world have their say. Contributors include Edward J. Dent, Desmond Shawe-Taylor, the Earl of Harewood, Andrew Porter, Cecil Smith, James Hinton Jr., Miles Kastendieck, Hans Busch, and others. Opera on records, television opera, and opera production are also discussed. This is a handy, well-edited book, full of information and some provocative critical writing. Especially handy is an appendix containing a list of the major opera houses of the world, their artists, and their repertories. The book is profusely illustrated.

■ Another handy reference work, though it is not primarily intended as a reference, is Andrey Olkhovsky's *Music Under the Soviets* (published for the Research Program on the U.S.S.R. by Frederick A. Praeger, 427 pp., $6.00). Olkhovsky, Russian-born, was formerly a professor in the Kiev Conservatory. He left the Soviet Union in 1942 and has been teaching in this country since 1949. His book is a damning indictment of present-day Russian esthetics, and he supports his case by offering translations from official documents and other Marxist pronunciamentos on music. Much of the material is frightening; some of it is amusing. Has there ever been such esthetic gobbledygook as that perpetrated by Soviet writers, with their "democratic esthetics," "realistic esthetics," "antipopular formalist tendencies," and "decadent capitalist bourgeois formalism"? Olkhovsky comes up with a lulu by one V. Pertsov: "the essence [of socialist realism] lies in the fact that a writer or artist truthfully presents reality in its revolutionary development as if looking at the present from the future." You figure it out.

The famous 1948 conference, where Shostakovich and Prokofieff were censured, is discussed. So is a conference held the following year, not as well known but equally devastating. Olkhovsky also goes into musical education to a great extent, giving us a picture of how the average Russian music student works and studies. What emerges from the author's account is a dreadful view of a great state holding its creative figures under constant surveillance, telling them what and how to create. Not exhilarating reading, this book, but an important contribution to its field.

■ The inevitable grouping of current technical books includes Robert Erickson's *The Structure of Music: A Listener's Guide* (The Noonday Press, 209 pp., $4.00). Erickson makes an attempt to discuss the basic elements of melody, harmony, and counterpoint —not from a pedagogic but rather a philosophic point of view. He addresses his theories to the layman, and much stimulating material is present. The layman, however, had better secure a good knowledge of music notation before addressing himself to the book.

■ Chemjo Vinaver's *Anthology of Jewish Music* (Edward B. Marks, 292 pp., $10.00) is a collection of traditional Jewish songs and chants. Vinaver, in his preface, claims to have worked at first hand. "Archives and libraries have yielded little of this musical heritage to the editor. . . . The first-hand notations made for the specific purpose of this anthology have been taken down by the editor during the past years in New York. They are transcriptions of folk tunes sung for him by a number of people selected from many Jewish immigrants." There are two sections—Sacred Chant and Religious Folk Song, each with its own subdivisions. Hebrew and English texts to each pieces are given. In many cases, Vinaver has presented the original tune and then arranged it in four-part harmony.

■ William Lovelock's *A Concise History of Music* (Crowell, 240 pp., $3.50) is no better and no worse than hundreds of books of its kind. Most of the information is perfectly accurate, but certainly there is no excitement to the writing, and little that would spark a reader to any investigation on his own. There also are too many statements that are highly debatable, to say the least. Thus Handel "lacks the intense concentration of Bach"; and in Mozart's piano concertos, in the "passage-work . . . Mozart means every note to say something to the point." Well, Handel, though he worked in quite a different medium, could be just as intense as Bach; and Mozart in his concertos (the big C Major, say) was not above dropping everything to give the soloist a chance to show off. Lovelock seems to take too many standard opinions for granted.

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LA SALLE SPIER *(right), pianist and composer of Washington, D. C., and his pupil,* HILDA ANN OFFERMAN. *Miss Offerman, who first entered Guild Auditions in early childhood and is an outstanding High School Diploma student, has appeared frequently in Washington recital halls. In addition to memorizing a repertoire of hundreds of works, she has made a brilliant scholastic record as well.*

The Seattle Guild chapter, under the able chairmanship of Frances Duffy, announces a number of recent student recitals by Octavia Alexander, Mrs. J. S. Barnes, Evelyne Carlson, C. J. Hartlen, Herbert Malloy, Lucille Murbach, Paul P. McNeely, Margaret Ottesen, Vivenne Pretzer, Mrs. Vance Thompson, and Mrs. Duffy.

Edwin Hughes' Annual Summer Master Class (with possible Columbia University credits) will begin July 5 in New York City immediately after his three-week class at the University of South Carolina.

Between June 6 and Aug. 27, Leo Podolsky will hold Piano Master Classes in 10 cities: Sandusky, Mich.; Huron, S. D.; Minneapolis; New York City; Boone, N. C.; Hattiesburg, Miss.; Amarillo, Texas; Missoula, Mont.; St. Louis, and Chicago. He has invited prominent American composers (many of them Guild members) to discuss and play their works at his clinics: Ada Brant, Gerre Bowers, Elizabeth Gest, Vivien Harvey, Irving Mopper, Marie Seuel-Holst, and others. Dr. Podolsky has recently given classes in Detroit, Grand Rapids, Saginaw, South Bend, and Fort Wayne. For four summers he was a faculty member of the Mozarteum in Salzburg.

Southern Illinois University Training School and the Illinois MTA are sponsoring an Institute Day by Ada Brant on May 9.

Lemuel Childers, for many years chairman of the Tulsa Guild, presided at the 24th annual convention of the Oklahoma MTA in Tulsa.

The American Piano Trio, which is concertizing throughout the U.S., is an all-Guild organization. Steven Kovacs is an adjudicator. Esther Fernandez and Naomi Weiss were cash prize winners in the Artist category of the Recording Festival, entered by Rosina Lhevinne.

Mars Hill College, North Carolina, has engaged Anne Koscielny for a recital. Miss Koscielny received her Guild H.S. Diploma last year, entered by Hans Barth.

In the Young Artist program sponsored by the Omaha MTA one of the two pianists featured studied for 10 years with Alice Davis Berryman. At the Nebraska Federation "Parade of America Music" Evelyn Faulk, of the Berryman studio, played her own compositions. The Berrymans recently journeyed from Omaha to Hastings to hear their son, Warren Berryman, give an organ recital at Hastings College. All have won Guild honors.

Diane Winter was soloist with orchestra at Altoona High School, Russel Bohn conducting. She has won many Guild honors as a pupil of Alma Leighty, Altoona Guild chairman.

Thelma Willett, Guild adjudicator, and Elisabeth Lewis, violinist, gave a faculty recital in the new Education Building at the University of North Dakota.

Charles Adams, son of Berkeley Guild Chairman, Mrs. Shirley Adams, received warm commendation from the press for his appearance as soloist with the Oakland Symphony Orchestra, Orley See conducting. During World War II he served as Army organist, and has just returned from two years in Europe, where he played in Paris, the Salzburg Festival, Vienna, and London.

Patricia Ruth Jones, for nine years with Dorothy Maybelle Moore, Guild chairman of Colorado Springs, was awarded a two-year scholarship in the University of Colorado.

Idris Thyfault, entered in Guild auditions by Olive Ritter, chairman of Concordia Guild chapter, has two cash prizes in the Recording Festival, was listed first in Kansas Federation auditions, and was presented by the High School in a special broadcast.

The 1955 Guild Yearbook is a handsome 185-page volume which gives a general idea of the progress of the Guild. There were 54 winners of the Paderewski Medal in 1954. (The medal is awarded to students who have played 10 memorized pieces for 10 years in Guild Auditions.) Eleven teachers received American College of Musicians Guild Diplomas. Fourteen students won Artist Diplomas, an award which requires a large memorized repertoire of difficult music. There are 65 additional pictures of winners from Collegiate down to five-year "Nationals." The list of adjudicators shows that 161 men and women went out to all parts of the country in 1954. This year the number will be even larger.

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By LEON CARSON

SACRED

■ FIGHT THE GOOD FIGHT OF FAITH, by Leo Sowerby. A vigorous anthem for 4-part (SATB) mixed voices, with appropriate text from I Timothy 6. The music construction is solid, and requires strong, well-balanced vocal sections to achieve complete effectiveness. To be sung a cappella; accomp. for rehearsal only. Tessitura normal. Suitable for general or festival service. 5 pages. *H. W. Gray Co.* ($.18)

■ MY SOUL DOTH MAGNIFY THE LORD, by John Rodgers. A Magnificat of stately proportions and substantial musical texture for 4-part (SATB) chorus. To be sung a cappella; piano rehearsal accomp. Requires large, evenly balanced choir; vocal parts are divided. Music well marked for expressiveness. There is a notable feeling of musical and spiritual strength throughout. Normal tessitura. Suitable for general or special service. 10 pages. *H. W. Gray Co.* ($.22)

■ MORTALITY—NORWALK, by Daniel Read (1785). Taken from Daniel Read's "The American Singing Book" and given the necessary editing for use today, are two short sacred songs, well harmonized for 4-part (SATB) chorus or quartet, with text by Isaac Watts (1719). The feeling of both is a broad, slow and dignified one. To be sung a cappella, with piano accomp. arr. by Irving Lowrens for rehearsal only. Tessitura easy. *E. B. Marks* ($.20)

■ NORTHFIELD, by Jeremiah Ingalls (1800). Here is another early American sacred song—from "The Village Harmony" (1800), appropriately edited for current use by 4-part chorus (SATB) or quartet. Text by Isaac Watts (1707). To be sung a cappella; piano rehearsal accomp. by Irving Lowrens. Virile and declamatory in style, it lends itself to strong and positive singing. Tessitura normal. 2 pages. *E. B. Marks* ($.20)

■ REJOICE IN THE LORD, by Robert G. Olson. This is a fast-moving, rhythmic anthem for 4-part (SATB) mixed chorus, woven around a text from Psalm 33. Organ accomp. Various moods well contrasted and marked, the anthem ending in rather a triumphant vein with the heavily inflected phrase "Sing unto Him a new song." Easy range and tessitura. Perf. time: 3 min., 10 sec. 11 pages. *Galaxy Music Corp.* ($.20)

■ FAITHFUL CROSS, by Hermene Warlick Eichhorn. An unusual, musicianly anthem for 3-part (Sop. I-II, A) women's chorus. There is a feeling of warmth and sincerity about this music. A quaint but reverent text comes from Venantius Honorius Fortunatus. To be sung a cappella; rehearsal accomp. Suitable for general or communion service. Tessitura easy. 3 pages. *Galaxy Music Corp.* ($.15)

■ WILT THOU WALK BESIDE ME, LORD? By Haydn Morgan. An excellent anthem of varying moods ranging from the prayerful to the jubilant, for 4-part (SATB) mixed chorus; text by composer. A general feeling of reverence pervades the anthem. Divided parts for soprano voices. Opens with duet arrangement between soprano and alto sections. To be sung a cappella; rehearsal accomp. Tessitura normal. Suitable for general service. 5 pages. Perf. time; 2½ min. *Galaxy Music Corp.* ($.20)

■ THE INTERMEDIATE CHOIR, compiled by John Holler. A carefully selected collection of 10 anthems suitable for intermediate choir use. 3-part. (Sop, Alto, Bar and/or Bass), organ accomp. The collection includes among others, "Let Not Your Heart be Troubled" by Mark Dickey; "Lord of All Being" by Mark Andrews; "Ride On, Ride On In Majesty" by W. Glen Darst; the Prayer from "Hansel and Gretel," Humperdinck-Shattuck, and so on. 62 pages of music. Tessitura normal. Also published for SATB, TTBB, and SSA. *H. W. Gray Co.* ($.75)

■ HALLELUJAH, AMEN, by George Frideric Handel. This stirring chorus from "Judas Maccabaeus" has been arranged by Edward S. Breck, to be sung by 4-part (SATB) mixed voices, with organ or piano accomp. Range and tessitura normal. Suitable for use by choral body with substantial sections, in either general or festival services. 7 pages. Perf. time: 3 min., 21 sec. *Carl Fischer* ($.15)

■ CHILDREN WHO HAVE SAID THEIR PRAYERS, by Carl F. Mueller. This is a quiet, unpretentious 2-part (SA) anthem for Junior or Women's choir. Appropriate text is provided by Roland Schroeder. Piano or organ accomp. The music and words give off a simplicity of thought and mood consistent with the title. Range and tessitura easy. 4 pages. Perf. time: 2 min. *Carl Fischer* ($.20)

■ DEDICATIONS, by Jaromir Weinberger. This group of selections for the organ consists of five preludes. It includes pipe organ registration schedules, together with specially marked Hammond Organ registrations by Chester Kingsbury. The various subdivisions of the work are (1) Miriam, (2) Rachel, (3) Ruth, (4) Deborah, (5) Esther. Each has its own individual motive, coloring, and style, although a general underlying idiomatic feeling of the latter is evidenced throughout the series. This is music for a capable organist, with a well-equipped instrument. 14 pages. *H. W. Gray Co.* ($1.50)

SECULAR

■ THE HARMONY OF MORNING, by Elliott Carter. Dedicated to the Congregation Emanu-El of New York City, on the occasion of its hundredth anniversary, this is a work of unusual musical importance for use by 4-part (S-I-II; A-I-II) chorus of women's voices. There is an excellent and gracious chamber orchestra accomp., giving opportunity for interesting instrumental interludes. The accompaniment in this edition is a piano reduction of the orchestral score, by Mark Van Doren. The vocal and instrumental lines are strongly contrapuntal and have been woven cleverly into a single musical and melodic fabric. To be highly effective, the work must be executed by well-trained, imaginative musicians. 20 pages. Perf. time: 8 min., 30 sec. *Associated Music Publishers* ($.85)

■ THE PEACOCKS, by Zoltán Kodály. Composition for 3-part (TBB) men's voices, with English text by Nancy Bush after a translation by Matyas Seiber. This requires plenty of flexible vocal execution. Occasional divided tenor parts. To be sung a cappella; piano rehearsal accomp. 8 pages. *Boosey & Hawkes* ($.20)

■ COME, LET'S BE MERRY, Arr. by Norman Stone. Here is a charming 4-part chorus (SATB), effectively harmonized, taken from an anonymous 18th-Century song. Its general character is a gay one, well marked rhythmically. Sung a cappella; piano rehearsal accomp. Each part takes turns at carrying the melody, with the other three sections providing vocal accompaniments. Tessitura easy. 8 pages. *Boosey & Hawkes* ($.20)

■ A SONG TO SLEEP, by Alec Rowley. A 3-part (SSA) song for women's voices, built around appropriate text of doubtful origin. The vocal lines are quiet and flowing throughout, creating an atmosphere of peacefulness and rest. Range and tessitura easy. 6 pages. *Boosey & Hawkes* ($.18)

■ THE UNFADING BEAUTY, by Robert L. Sanders. A light, romantic, allegretto work for 4-part (T-I-II; B-I-II) male chorus, set to a fascinating early text by Thomas Carew (1595-1639). Sung a cappella, with rehearsal accomp. The music is tuneful and carefully harmonized. Tessitura normal. 4 pages. Perf. time: 1¼ min. *Galaxy Music Corp.* ($.15)

MUSICAL ACROSTIC No. 15

Prepared by CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A.		4	156	27	86	142	44	122	78	55		
B.		136	98	79	12							
C.		74	5	176	59	15						
D.		112	162	1	87	76	164	46	106			
E.		108	89	54	37	120	18	2	161	172	153	35
F.		75	32	144	171	100	134	128	82	41		
G.		13	19	42	167							
H.		30	85	65	140							
J.		94	9	99	14	62						
K.		168	92	135	90	45	130	103	123	25	119	7
L		22	110	68	141	105	71	175				
M.		97	80	43	127	10	26	36	166	150		
								117	58	6		
N.		49	31	124	157	139	72	102				
P.		109	66	148	69	88	48	152	63	81		
							125	114	179	56		
Q.		96	47	28	77	121	60	158				
R.		8	154	104	178	51	16	131				
S.		107	133	170	38	53	132	177				
T.		84	64	169	20	17	143	116	95	73	34	
U.		101	40	83	50	163	151	111	160			
V.		146	24	91	137	155	21	173				
W.		3	93	129	174	52	57	11	165	147	149	
X.		138	113	29	118	180	67	145	70	39		
Y.		61	23	33	159	126	115					

DEFINITIONS

Describing certain intervals

Member of a well-known two-piano team

Burgundian composer in title of book by Stainer

Reply of the choir to the priest (Anglican)

Den. a principle used in many 14th cent. motets

Discord; extreme dissonance

Author of "The Battle Hymn of the Republic"

A particle

Not encountered

Operetta by Victor Herbert

Sullivan's only grand opera

Set of six or more stringed instr. in 17th century (3 words)

The range of the melodies of Gregorian chant

Scott work (with "The") literary source of seven of Schubert's songs (4 words)

Gabled windows

16th/17th cent. festive opening piece of music

In music, increased speed or overlapping subjects

Famed male soprano (1703-1783)

Orchestral work by Siegmeister (2 words)

Specifying a type of piano

Family of European bankers; a George Arliss role

Fine soft feathers used for powder puffs (comp)

Handel oratorio based on play by Racine

1D	2E	3W	4A	5C	6M	7K	8R	9J	10M	11W	12B	13G	14J	15C	16R	17T	18E	
19G	20T	21V	22L	23Y	24V	25K	26M	27A	28Q	29X	30H	31N	32F	33Y	34T	35E		
36M	37E	38S	39X	40U	41F	42G	43M	44A	45K	46D	47Q	48P	49N	50U	51R	52W		
53S	54E	55A	56P	57W	58M	59C	60Q	61Y	62J	63P	64T	65H	66P	67X	68L	69P		
70X	71L	72N	73T	74C	75F	76D	77Q	78A	79B	80M	81P	82F	83U	84T	85H	86A		
87D	88P	89E	90K	91V	92K	93W	94J	95T	96Q	97M	98B	99J	100F	101U	102N	103K		
104R	105L	106D	107S	108E	109P	110L	111U	112D	113X	114P	115Y	116T						
117M	118X	119K	120E	121Q	122A	123K	124N	125P	126Y	127M	128F							
129W	130K	131R	132S	133S	134F	135K	136B	137V	138X	139N	140H	141L	142A	143T				
144F	145X	146V	147W	148P	149W	150M	151U	152P	153E	154R	155V	156A	157N	158Q	159Y			
160U	161E	162D	163U	164D	165W	166M	167G	168K	169T	170S	171F	172E						
173V	174W	175L	176C	177S	178R	179P	180X											

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the June issue.

SOLUTION TO MUSICAL ACROSTIC No. 14

WORDS

A. Dorothy
B. Esterhazy
C. Battista
D. Utrecht
E. Shostakovitch
F. Slowing down
G. Yorkshire
H. Offenbach
J. No For An Answer
K. Wind-chest
L. Affirming
M. Guarache
N. Ninety
P. Echo et Narcisse
Q. Retail
R. Stretti
S. Perth
T. Anthem
U. Rethberg
V. Shimmy
W. Ishtar
X. Frau Ohne Schatten
Y. Allmählich
Z. Lilli Lehmann

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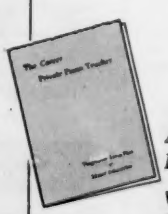

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